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CHICAGO CIVIC OPERA BRINGS ITS BOSTON SEASON TO BRILLIANT CLOSE

Capacity Audiences the Rule During the Second Week—Ethyl Hayden Pleases in Recital—Burgin Pupil Heard—Alda and Siloti in Fine Joint Concert—Chemet with Boston Symphony—Milhaud Makes Two Appearances—Sylva Charms—Other News

Boston, February 4.—The Chicago Civic Opera Company closed its two weeks' season in Boston yesterday in a manner which augurs well for a return engagement next year and in the years to come. It was the biggest day in the history of the Boston Opera House, as far as the box office was concerned. Two sold-out houses brought in close to \$26,000 for the day, raising the total revenue for the fortnight to approximately \$155,000. In view of this excellent response, it was the opinion of spokesmen for the managing committee that the deficit would probably be slightly under \$30,000. That plans are already under way for next season was indicated by the inclusion of a slip in the program book soliciting subscriptions for a new guarantee fund. The guarantors and the managing committee, together with Louis Mudgett and Josephine Toye, merit the gratitude and congratulations of the public for the success of their undertaking.

Although the music-loving public of Boston and its populous suburbs had flocked in large numbers to the performances during the first week, it was apparent that sold-out performances were the exception rather than the rule, and it was clear that a good-sized deficit would result if this condition persisted. Presumably an appeal was made to local newspaper publishers, with the result that the reviewers of the press emphasized the importance of supporting the Chicago company if the season was to become an annual event, Philip Hale's article being given a prominent position on the front page of the Boston Herald last Monday morning.

It takes the average Bostonian a little longer to wake up to his artistic blessings than one would expect in a city of such prestige as a cultural center; but when he does open his eyes he is apt to be very wide awake. Be that as it may, the appeal of the press for more vigorous support of grand opera had an immediate effect, the second and last week of the season being featured by crowded houses. The list of operas offered was a varied one, the repertory including only two repeats—L'Amore dei Tre Re and Die Walküre. The former work opened the week on Monday evening with another dramatic and altogether adequate performance of Montezzi's admirably conceived and beautifully written music for Benelli's tragic drama. Miss Garden gave another engrossing portrayal of the unfortunate Fiora, while Mr. Crimi as Avito, Mr. Baklanoff as Manfredo, and Mr. Lazzari as Archibaldo, repeated their splendid successes of last week. Mr. Polacco gave a fresh demonstration of his extraordinary abilities as a leader. The other parts were well taken as follows: Flaminio, Lodovico Oliviero; a youth, Jose Mojica; a handmaiden, Kathryn Browne; a young girl, Melvena Passmore; an old woman, Maria Claessens; a voice, Anna Correnti.

PARSIFAL.

The opera Tuesday evening was Wagner's Parsifal. The cast was as follows: Amfortas, Mark Oster; Titurel, Jos. Legan; Gurnemanz, Edouard Cotreuil; Parsifal, Forrest Lamont; Klingsor, William Beck; Kundry, Cyrena Van Gordon; First Knight of the Grail, Jose Mojica; Second Knight of the Grail, Milo Luka; First Esquire, Hazel Eden; Second Esquire, Kathryn Browne; Third Esquire, Louis Derman; Fourth Esquire, Lodovico Oliviero; flowermaidens, Melvena Passmore, Alice d'Hermanoy, Elizabeth Kerr, Irene Pavloska, Hazel Eden, Kathryn Browne; conductor, Ettore Panizza.

It was the first performance in many years of Wagner's religious opera. Earnest attempts were made to preserve the atmosphere of mysticism inherent in the work; musicians sounded the Grail theme in the corridors during intermissions, and leading singers did not appear before the curtain until after the close of the opera. The performance was an altogether impressive one. Cyrena Van Gordon as Kundry enhanced her reputation here as a singing-actress, giving a convincing and wholly effective portrayal of the role. Mr. Lamont was a satisfactory Parsifal, singing and acting in commendable style. Mark Oster sang the difficult role of Amfortas intelligently, with evident knowledge of its traditions. Edouard Cotreuil as Gurnemanz and William Beck as Klingsor were competent in their parts. The music of the flower-maidens was greatly enjoyed and their comeliness appreciated. The settings were adequate, the temple scene being truly beautiful. Forty members of the Cecilia Society of this city, trained by Agide Jacchia, assisted the opera chorus in three scenes

with telling effect. Mr. Panizza gave an admirable reading of the score. He is evidently a musician of exceptional abilities.

SNIEGURITCHKA.

Rimsky-Korsakoff's Sniegurotchka was the opera Wednesday afternoon with this cast: Sniegurotchka, Edith Mason; Shepherd Leyl Alice d'Hermanoy; Coupava, Irene Pavloska; Spring Fay, Cyrena Van Gordon; Tzar Berendey, Angelo Minghetti; Mizguir, Georges Baklanoff; King Frost, Edouard Cotreuil; Bobyl, Desire Defrere; Bobylka, Maria Claessens; Bermiata, William Beck; Carnival, Milo Luka;

and the same may be said of Mr. Minghetti. Miss Pavloska and Mr. Baklanoff sang their parts with full understanding of the nature of the opera and with sympathy. The fresh voice and vocal freedom of Miss d'Hermanoy made a favorable impression, her singing of the familiar Shepherd Leyl number being particularly enjoyable. Mme. Claessens and Mr. Defrere were amusing enough, although their antics were neither as spontaneous nor as laughable as were those of the Russians who were seen in these parts last winter. The large audience was tremendously enthusiastic throughout the performance.

TOSCA.

In the evening, Puccini's Tosca was given with Claudia Muzio in the title role. The other parts were taken as follows: Mario Cavaradossi, Mr. Crimi; Baron Scarpia, Mr. Formichi; Cesare Angelotti, Mr. Defrere; the sacristan, Mr. Trevisan; Spoletta, Mr. Oliviera; Sciarrone, Mr. Cival; a shepherd, Miss Browne; a jailor, Mr. Luka; conductor, Mr. Panizza. Mme. Muzio deepened the excellent impression which she made last week, giving a splendid performance, both vocally and histrionically. She is to be commended for not following the fashion of singing the Vissi d'Arte while sprawling on the floor. Miss Muzio was vigorously applauded for her effective portrayal. Mr. Crimi repeated the success which he had last week, singing and acting in a manner which merits great praise. Mr. Formichi's Scarpia is a more sinister impersonation than that of Mr. Baklanoff. Mr. Panizza conducted in spirited fashion.

DIE WALKÜRE.

Wagner's Die Walküre was repeated on Thursday evening with the same cast that had such remarkable success last week, as follows: Wotan, Mr. Baklanoff; Fricka, Mme. Claessens; Hunding, Mr. Cotreuil; Siegmund, Miss Holst; Siegmund, Mr. Lamont; Brünnhilde, Mme. Van Gordon; conductor, Mr. Polacco.

MADAME BUTTERFLY.

Friday evening, Puccini's Madame Butterfly was heard with this cast: Cho-Cho-San, Miss Mason; Suzuki, Miss Pavloska; B. F. Pinkerton, Mr. Crimi; Kate Pinkerton, Miss Browne; Sharpless, Mr. Rimini; Prince Yamadori, Mr. Mojica; the bonze, Mr. Beck; Goro, Mr. Oliviero; the imperial commissioner, Mr. Cival; the registrar, Mr. Derman; conductor, Mr. Polacco.

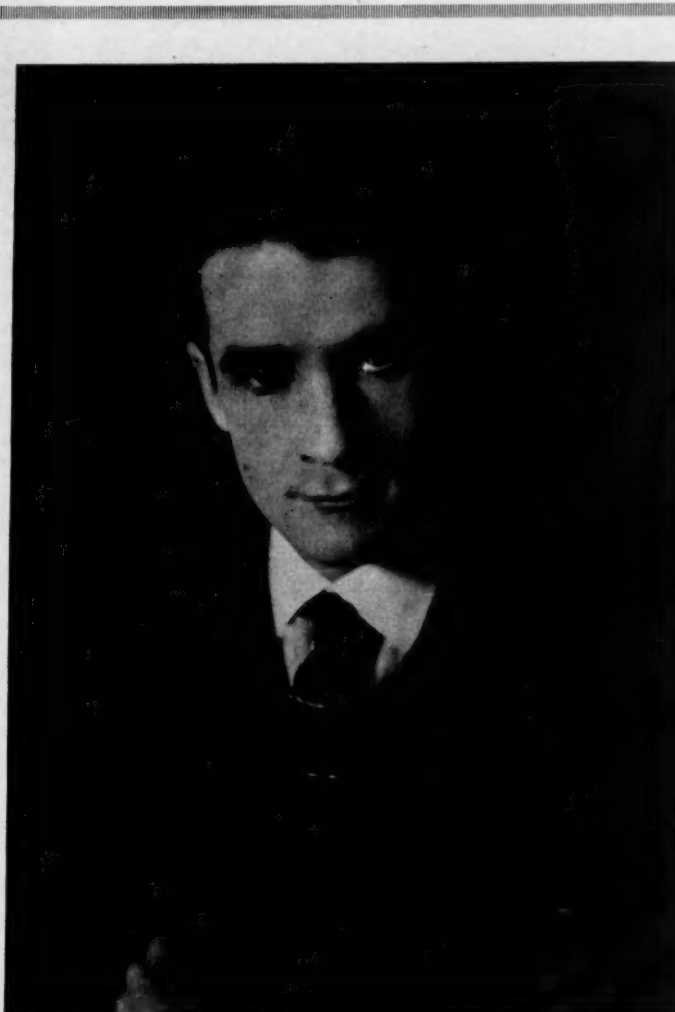
Miss Mason's voice is admirably suited to the difficult measures of Madame Butterfly, and her singing was the most enjoyable that we have heard from her during the season. Mr. Crimi, apparently one of the stand-bys of the company, gave an adequate performance. His love song in the first act and his duet with Cho-Cho-San were superbly done. Mr. Rimini was an unusually fine Sharpless. Miss Pavloska acted Suzuki with great subtlety and convincing dramatic ability. Mr. Polacco's conducting brought out the full beauty of Puccini's familiar score.

CARMEN.

The opera Saturday afternoon was Bizet's Carmen, with Mary Garden in the title role and the following cast: Don Jose, Mr. Crimi; Morales, Mr. Luka; Zuniga, Mr. Cotreuil; Frasquita, Miss Passmore; Mercedes, Miss Pavloska; Escamillo, Mr. Baklanoff; Micaela, Miss McCormick; Dancairo, Mr. Defrere; Remendado, Mr. Mojica; conductor, Mr. Polacco.

As is usually the case with Miss Garden's appearances in Boston, the house was full and in holiday mood; indeed, it

(Continued on page 49)



Morse Photo

ASHLEY PETTIS,

pianist and composer, who has risen to his present position in the musical world through hard work and innate artistry. His two New York (Aeolian Hall) and one Boston appearances in 1922 firmly established this young "Poet of the Piano" in the front ranks of the foremost pianists. His latest artistic triumph was the performance of the rarely given Schumann piano quintet, op. 44, with the London String Quartet, at Plainfield, N. J., on February 6. On his recent tour of the Southwest, Ashley Pettis won praise from the press and genuine approbation from his audiences.

Page, Hazel Eden; Spirit of the Woods, Lodovico Oliviero; first herald, Jose Mojica; second herald, Milo Luka; conductor, Richard Hageman.

The crowd that thronged to the opera house for Rimsky's delightful fairy opera gave the committee cause to regret that they had not given this work twice, instead of Tosca or The Love of Three Kings. The performance strengthened the excellent impression made by Sniegurotchka when it was given in Boston by the Russian company last December. The rhythmic and melodic charm of Rimsky-Korsakoff's music and the color of his masterful orchestration, the gorgeous settings and costumes designed by Roerich, and the highly imaginative and beautifully executed ballet arranged by Adolph Bolm, contributed to the success of the performance. Mr. Hageman gave the score an earnest reading, while the orchestra and chorus acquitted themselves creditably. Of the singers it might be said that they were miscast in several instances. Miss Mason, the Snowmaiden, has a lovely voice and used it skilfully,

International Festival, June 8-29; Donaueschingen Chamber Music Festival, July 29-30; Annual Munich Opera Festival, August 1-September 30; Salzburg International Festival, August 8-14; Mozart Operatic Festival in Salzburg immediately after; Welsh Eisteddfod, August 6-12. All dates are subject to change.

Metropolitan Opera for Washington and Baltimore

The MUSICAL COURIER learns that the Metropolitan Opera Company is likely to give performances in Washington and Baltimore on returning from its annual visit to Atlanta next spring, that is, early in May. One week's performances would be divided between the two cities, Baltimore taking four and Washington the balance. It is understood that the Baltimore guarantee is practically arranged, but negotiations with Washington are still going on. The chances are this extra week will be given.

European Festivals This Summer

The list of music festivals planned for Europe this summer is still incomplete, and the disturbed political conditions may very well lead to changes in the present plans, but the schedule of the more important festivals as far as announced is as follows: Swiss Tonkunstlerfest, Geneva, April 7 and 8; Trier, April 15-20; German Tonkunstlerfest, Cassel, May 11-16; Zurich International Festival, June 8-29; Donaueschingen Chamber Music Festival, July 29-30; Annual Munich Opera Festival, August 1-September 30; Salzburg International Festival, August 8-14; Mozart Operatic Festival in Salzburg immediately after; Welsh Eisteddfod, August 6-12. All dates are subject to change.

JENNY LIND IN NEW YORK

By LEONIDAS WESTERVELT

(Illustrations from the Author's Collection)

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"SONGS, quadrilles and polkas were dedicated to her and poets sang in her praise. We had Jenny Lind gloves, Jenny Lind bonnets, Jenny Lind riding hats, Jenny Lind shawls, mantillas, robes, chairs, sofas, pianos!"

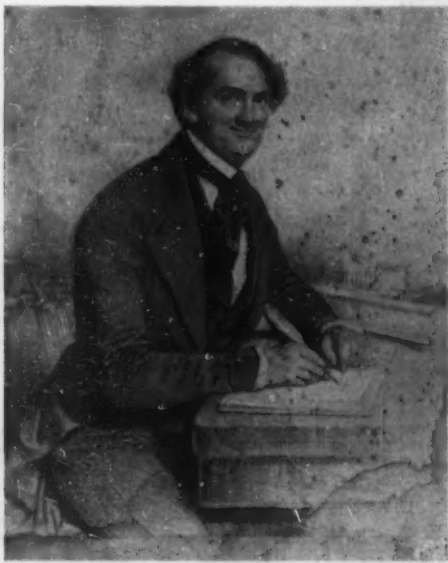
Thus, in 1850, writes the naïve and effervescent P. T.



JENNY LIND

Barnum, America's greatest showman, shortly after he had succeeded in coaxing the celebrated Swedish prima donna to turn her back on adoring Europe and to risk an American concert tour under his astute management.

When we consider the enormous popularity Jenny Lind had achieved in England, Prussia, Austria, Sweden, and Denmark; how throngs followed her in London; how royalty received her; how at the opera house in Vienna students



P. T. BARNUM,

America's greatest showman, who risked his entire fortune to bring Jenny Lind to New York.

unhitched the horses from her carriage and triumphantly drew her home; it seems almost incredible that in America she was practically unknown. In spite of this, Mr. Barnum had the temerity to guarantee the prima donna \$187,500, a fortune in those days, before she would consent to sail for New York.

"I may as well state," says the shrewd showman in his memoirs, "that although I relied prominently upon Jenny Lind's reputation as a great musical artist, I also took largely into my estimate of her success with all classes of the American public, her character for extraordinary benevolence and generosity. Without this peculiarity in her disposition I never would have dared make the engagement which I did."

Just before ratifying his agreement with Jenny Lind by cable, Mr. Barnum had the courage of his convictions put to quite a severe test. Anxious to learn how his proposed engagement of the Nightingale would appeal to the public mind, he quietly informed a certain train conductor whom he well knew of the project.

"Jenny Lind! Is she a dancer?" asked the conductor.

"I informed him who and what she was," continues the disappointed P. T., "but his question had chilled me as if his words were ice! . . . I then began to prepare the public mind, through the newspapers, for the reception of the great songstress. How effectually this was done is still within the remembrance of the American public."

That Jenny Lind was greatly impressed by the steamer Atlantic, in which she was to visit our shores for the first time, we may well believe. She writes her parents from Liverpool, on the eve of sailing:

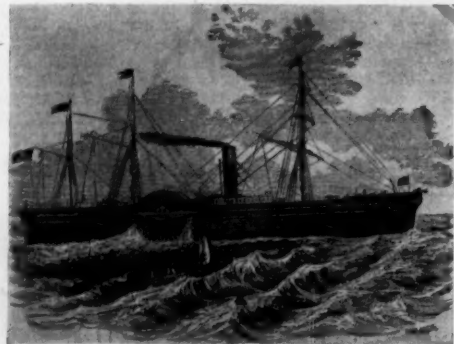
"I have been to see the steamer which will take us over to America and nothing grander of its kind I should think could be found in any country. The vessel is 300 feet by 80 and is decorated so magnificently that one can fancy oneself in a rich private house."

We fear Jenny's enthusiasm over the good ship Atlantic, "300 feet by 80," must have been somewhat cooled before the eleven-day vog-

triumphant arches, on one of which was inscribed 'Welcome Jenny Lind.' The second bore the inscription 'Welcome to America!' Those decorations were not produced by magic and I do not know that I can reasonably find fault with those who suspect I had a hand in their erection. My private carriage was in waiting and Jenny Lind was escorted to it. Mounting the box at the driver's side I directed him to the Irving House." And then he naïvely explains, "I took that seat as a legitimate advertisement."

We think he had earned it.

The hours that followed were busy ones for Jenny Lind. Within ten minutes after her arrival at the Irving House, on the corner of Broadway and Chambers street (where,



STEAMER ATLANTIC

on which Jenny Lind sailed for America, August 21, 1850.

according to Nathaniel Parker Willis, "she was lodged like a princess") 20,000 persons had congregated. At midnight she was serenaded by 200 musicians from the New York Musical Fund Society; with them came an escort of 300 firemen "in their red shirts and bearing torches."

Nor did the rain of attentions cease during succeeding days. In fact, Jenny was soon obliged to leave her comfortable quarters in the Irving House and seek lodgings in a more restful quarter of the city.

She was besieged by autograph hunters and beggars from high and low life. Young aspirants for the concert platform repeatedly knocked at her door. "Have you seen the Nightingale?" became a constant query in Battery Park and along Broadway, while the Jenny Lind fever, the Jenny Lind crush and the Jenny Lind intoxication were

age terminated; since in the log plainly stated, we find, "very severe weather." Also, one of the flamboyant headings of the New York Herald, September 2, 1850, gives us a graphic hint of a very human side of the Nightingale:

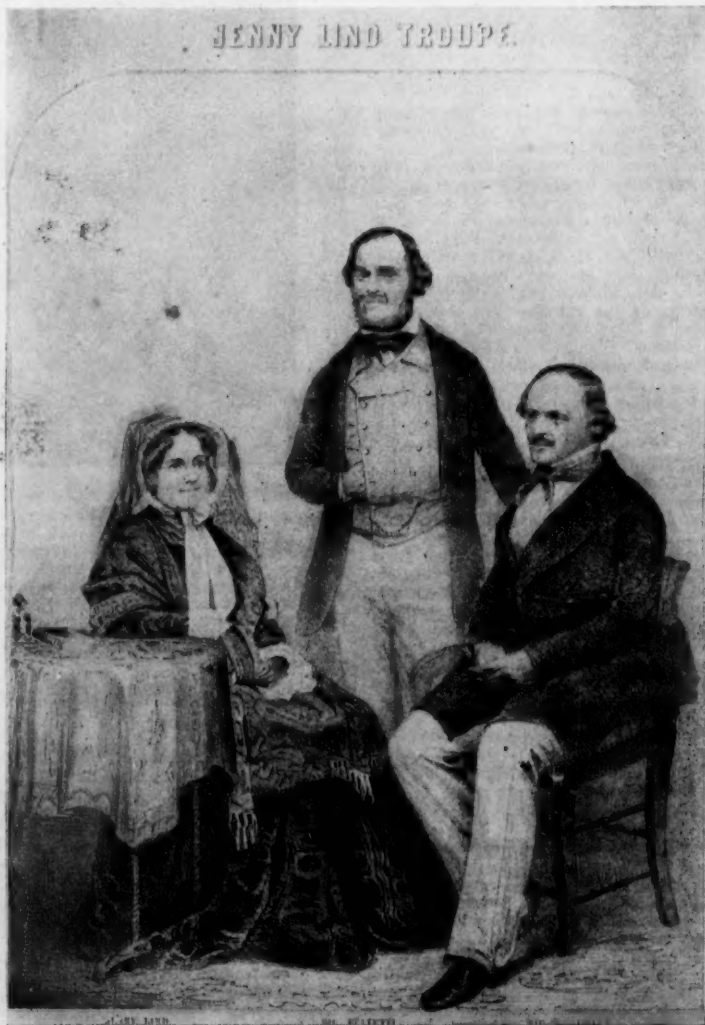
"All about Jenny Lind—Land and Sea. Her embarkation—her seasickness—her dancing and her concert on board the Atlantic.—Her arrival!"

One of the prizes in the author's collection of Lindiana is a four-page letter, dated September 3, 1850, and written by a little girl, Julia Knapp, who waited in the throng on the pier at Canal Street to see Jenny Lind arrive. She writes to Susan M. Knapp (evidently her elder sister), who is visiting "Aunt Charity" in Greenwich, Conn., and in her childish, natural way gives us some charming details of the important event:

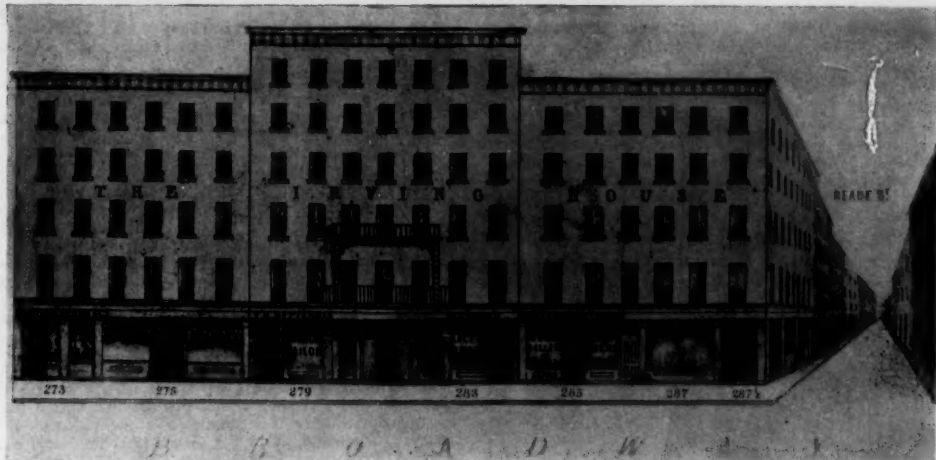
"She was dressed with a pale blue silk hat, covered with lace, a slate-colored dress with a broadcloth cloak trimmed with velvet. As she was coming out of the Atlantic there was a mat thrown down from the vessel to the dock and evergreens and bouquets were scattered all over the mat."

This must have been a pleasing welcome to the Singer from the North and her fellow artists—Jules Benedict, conductor, and Signor Belletti, baritone. As for Mr. Barnum, the occasion was apparently a red letter day in his life.

"A bower of green trees, decorated with beautiful flags, was discovered on the wharf," he bubbles, "together with two



JENNY LIND, SIR JULES BENEDICT AND SIG. BELLETTI, shortly after landing.



IRVING HOUSE,
corner of Broadway and Chambers street, New York, where Jenny Lind stayed.

phrases born into popularity over-night. At Delmonico's, we find toothsome dishes served à la Jenny Lind. The Jenny Lind pancake, of European fame, survives even today. Belles of the season brushed back their tresses in imitation of her charmingly simple style and endeavored to simulate her gliding step—"she never seemed to walk." Smitten young sparks idled for hours near her balcony, hoping to catch "just a glimpse of Jenny."

From St. Louis comes news of a trotting match, the entering steeds being Jenny Lind, Barnum, Benedict and Belletti. It is surprising to note that Benedict won.

In browsing among newspaper files of the period we stumbled against this quaint advertisement:

JUST ARRIVED.

At 168 Lake Street, a beautiful lot of Jenny Lind long and square shawls, extra fine quality and neat and elegant styles, such as adorn the graceful form of the universal charmer, the Swedish Nightingale, whose inimitable warblings and acts of noble benevolence are now the admiration of the world. Also Jenny Lind dress goods, etc., at our one-price cash store.

Francis Clark

Of course the wits of the day were busy with quill and pencil, satirizing the songstress and her impresario. The following verses are from a poem, entitled *The Manager and the Nightingale*, by William A. Butler, 1850.

I'm a famous Cantatrice, and my name it is
Miss Jenny,
And I've come to the United States to turn
an honest penny.
Says Barnum: "If you'll cross to the mighty
Yankee nation,
We can make in that Republic, a royal
speculation;
Just resign yourself to me, and we will raise
the wind,
As sure as my name's Barnum, and yours is
Jenny Lind!
So, Jenny, come along, you're just the card
for me,
And quit these kings and queens for the country
of the free.
They'll welcome you with speeches and serenades,
And you will touch their hearts, and I will
tap their pockets.
And if between us both, the public isn't
skinned,
Why my name isn't Barnum nor your name
Jenny Lind."

Reverting once more to the more important incidents of Mr. Barnum's venture, since there was no up-town hall in New York fitted to hold the vast crowds expected at the Jenny Lind concerts, the resourceful impresario obtained permission to alter the interior of Castle Garden, now the New York Aquarium, in a manner to suit his purpose. It was made large enough to hold between six and seven thousand persons, the old circular form being retained. The first concert was announced for Wednesday evening, September 11; on the preceding Saturday an auction was held to dispose advantageously of tickets. "Unfortunately the day was wet in the extreme," writes a voluble chronicler who was present. "The sky was

little short of 4,000. Mr. Leeds, to whom the task was committed of disposing of the tickets, took his stand, as he announced, on the very spot which was to be occupied by Jenny and then proceeded to sell the first. This was the



CASTLE GARDEN (NOW THE NEW YORK AQUARIUM)

in 1850, showing the 200-foot bridge which at that time connected it with the shore.



JENNY LIND DRIVING FROM THE PIER

at Canal street to the Irving House, September 1, 1850.

coated with dense gray clouds, and it was what would be called in the vernacular, a regular soaker. It might have been fancied that this would have deterred many from attending the sale. Nevertheless this proved not to be the case. Castle Garden, where it had been announced to take place, was crowded in spite of the unexpected imposition of one shilling, by the proprietor, as the price of admission. Indeed, as we heard it pretty generally stated and had it subsequently confirmed by his own avowal, the numbers who attended the auction ran to a figure which was very

subject of tremendous rivalry as five or six entered for the prize. . . . It was Genin, the latter, who became the purchaser of the first ticket which had been sold in America, for the price of \$225. . . . Some few may possibly have thought his speculation in the theory of advertising that of a fool; but it must be confessed that most of the knowing



MEDAL STRUCK BY P. T. BARNUM
in honor of Jenny Lind's first American concert.

ones looked upon him with envy, nor indeed without reason."

Later, we are informed that 1,429 tickets were sold at an average price of \$6.38. The gross amount of money paid for them was \$9,119.25. On Monday morning the sale was continued and the remainder of the tickets, 3,055, disposed of for \$15,319.

"The good people of New York are anxious to part with their money for a song," honest Philip Hone quaintly remarks in his famous diary, "and the Nightingale will make a profitable exchange of her notes for specie."

Even in that distant day the speculator was on the qui vive. In the New York Herald of September 9, 1850, we ran across the following eloquent advertisement:

JENNY LIND'S FIRST CONCERT

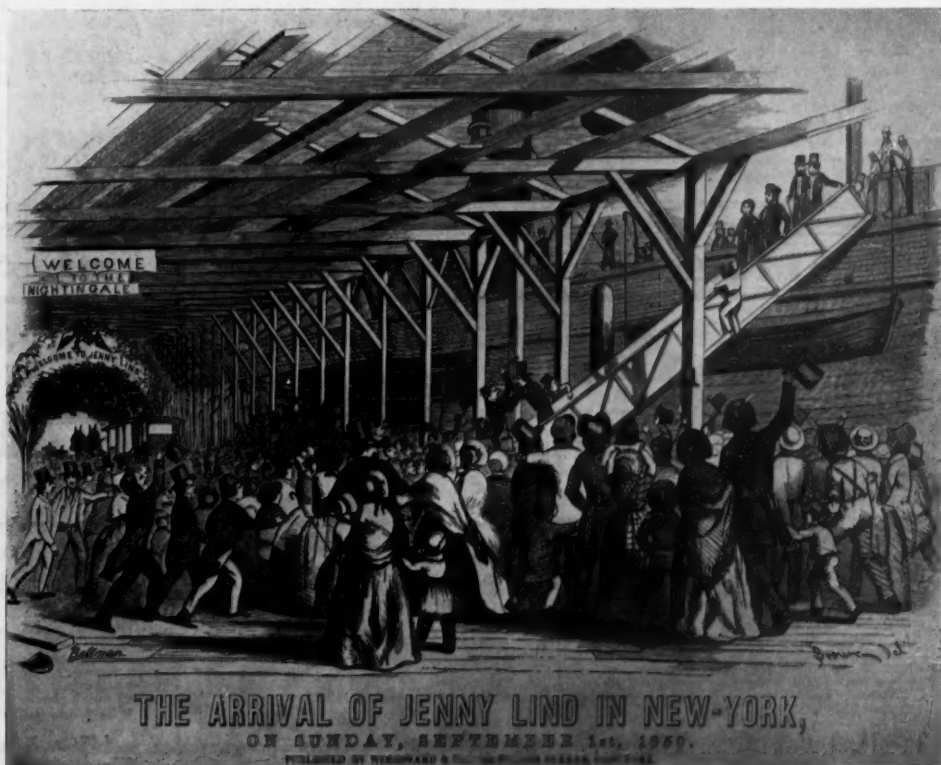
Wednesday Evening, September 11th.

Notice.—The undersigned having two choice seats for the above entertainment, wishes to dispose of the same. They are two of the best seats in the house, situated in the parquet, and only on a third bench from the stage, being directly in front with no obstructions whatever. Each being equally as good a seat as that which was purchased by Mr. Genin for \$225. Price for both seats \$30. Apply to Charles White, No. 53 Bowery, N. Y.

At last the momentous evening arrived; from the end of the two-hundred-foot bridge, which at that time connected Castle Garden with the shore, stretched a double row of policemen; only carriages were allowed to drive up from the Whitehall side, turning off into Battery place. At one time the line of carriages extended to Whitehall and up State street to Broadway. Mr. Barnum had erected a strong frame-work along the bridge referred to above, and had thrown a huge awning over it. Beneath, lights shone brilliantly, creating almost the appearance of a triumphal avenue. Although the concert did not commence until eight the doors were opened at five to avoid confusion.

"On entering the Castle," pens the enterprising N. P. Willis, "a company of ushers, distinguished by their badges, were in readiness to direct visitors to that part of the hall where their seats were located. Colored lamps and hangings suspended from the pillars indicated at a glance the different divisions and the task of seating the whole audience of more than seven thousand persons was thus accomplished without the least inconvenience. The hall was brilliantly lighted, though from the rear the stage looked somewhat dim. The wooden partition which was built up in place of the drop curtain, was covered with a painting representing

(Continued on Page 10).



THE ARRIVAL OF JENNY LIND IN NEW-YORK,
ON SUNDAY, SEPTEMBER 1st, 1850.

Another Tribute to Gay MacLaren

After Gay MacLaren's appearance in Concord, N. H., the evening Monitor had the following to say:

For a single performer to give a whole play, impersonating all the characters, giving all the speeches and enacting all the climaxes, is a good deal of a task. Concord has seen and heard a good many men and women try it and has applauded the efforts of many clever exponents of this difficult art, but never, we imagine, one more expert than Miss Gay MacLaren, who appeared at Fenix Hall, Thursday evening, in the second number of the teachers' course for this season.

Miss MacLaren has an extensive repertory, but she chose for the entertainment of her Concord audience Alice Bradley's play, *The Governor's Lady*, in which Emma Dunn attained one of the big successes of her distinguished career. Miss MacLaren, as it happens, is a young woman with her full share of good looks, and she undertook something of a job when, without the aid of costume or make-up, she tried satisfactorily to present a drama, the leading character of which is a woman of middle age and extremely domestic in her tastes. That she succeeded in creating an almost perfect illusion is itself no slight tribute to her ability, and when, in addition, she shifted as occasion demanded from one to another of ten or a dozen varying parts, masculine and feminine, she had to be credited with an achievement.

Miss MacLaren ranks high as a mimic, but she is a good deal more than that. On Thursday evening she established herself both as an exceptionally good comedienne and an emotional actress of undoubted power. It was as Mary Slade, the Emma Dunn role, that she did perhaps her best work, but she also soared to real heights in some of the scenes written for the ambitious young woman, Katherine Strickland, who nearly convinced herself that she was reconciled to the sacrifice of love on the altar of ambition. There was also an excellent bit in which she represented an affected society woman demanding more money than her husband could give her, and indulging in hysterics to gain her end. Miss MacLaren made all the characters understandable and even lifelike, not excepting the masterful Daniel Slade, who wanted to be Governor and who eventually reached his goal regardless of lacerated hearts, including his own.

Advance notices had led the Concord audience to expect a good deal of Miss MacLaren, and there was no disappointment. Her unassisted performance was almost as good as seeing the drama with its full complement of players and with the desirable, but as it proved, by no means indispensable, adjuncts of stage furnishings and scenery.

Cecil Arden Sings in Washington

Three appearances were made recently in Washington by Cecil Arden, of the Metropolitan Opera Company. On Saturday evening, January 20th, the charming mezzo soprano sang at the annual banquet of the Bankers' Association to a large and enthusiastic audience. The next evening she went out to the Walter Reed Hospital, where she entertained the wounded soldiers, and after singing a group—*Deh vieni non tardar* from *Nozze di Figaro*, *The Lass with the Delicate Air* and the aria *Mon coeur S'Ouvre a Ta Voix* from *Samson et Dalila*—Miss Arden was overwhelmed with applause and called on again and again for encores; she then sang *Pale Moon* by Logan, *Tallyho* by Leoni, *The Leprehaun*, an old Irish song, and last on the program, *Love Sends a Little Gift of Roses* by Openshaw. This appearance gave as much pleasure to the singer as to those who heard her. "For after all," said Cecil Arden, "where could one find a more genuine or finer audience than these men, who have given so much to us?"

Monday evening, January 22nd, at the Pan American reception given to Secretary Hughes, Miss Arden very graciously sang a group of Spanish songs in compliment to the Pan American ambassadors who were present. Later, the same evening, she and Speaker Gillette of the House, were the guests of honor at a reception given at the Congressional Club.

These three appearances in Washington marked for Cecil Arden the beginning of a busy two months of concert work, during a leave of absence from the opera. The first month is being devoted to a number of concert appearances in the East, and on March 1st, Miss Arden leaves for an extended Western tour.

American Academy's Second Performance

The second performance, thirty-ninth year, by students of the American Academy of Dramatic Arts, Franklin H. Sargent, president, took place at the Lyceum Theater, January 30, when D'Annunzio's *Dream of a Spring Morning* was given, followed by *The Country Dressmaker*, an Irish comedy. The Italian's work proved more like a nightmare on a stormy night, one might say, by a morbid mind. Barbara Bruce was picturesque and graceful, while Elizabeth Pearre played her difficult role well. Others concerned were Enos Jones, Barbara Wilson, Edward Snow, Rosalie Herrup, and Charles Callahan. The comedy gave opportunity to Dolores Graves, who played with good characterization. Gladys Clarke, Monroe Owsley, Irene Freeman and Barnard Casady deserve special mention, for they all looked and acted well. The remainder of the cast included Kay Johnson, June Webster, Barbara Wilson, Allen Moore, Elsworth Jones, Charles Wagenheim and Roy Carpenter. Variety of opinion was heard as to the back drapes and crude furnishing, which made a gloomy atmosphere, in

the absence of scenery. One has to imagine the latter, and it is difficult to think of a forest when the background is a heavy curtain.

Grace Wood Jess Under Shipman Management

Grace Wood Jess, "Singer of Songs," whose unique and delightful costume recitals have won her a phenomenal success all through California and the Coast states, has just signed an extended contract with Frederic Shipman, the well known impresario.

Under management of L. E. Behymer, Miss Jess has appeared perhaps before every club and musical organization in California, her success being such that she almost in-



Stephens Studio

GRACE WOOD JESS

variably had return engagements—sometimes several. She has been recalled to Santa Barbara three times this month.

Mr. Shipman, who will be remembered as the manager of Melba, Nordica, Bispham, Alda, and many other notable artists, feels that in Miss Jess he has a real find and plans on taking her far afield. The first tour will begin about the middle of February and includes the middle and Western States. Raymond McFeetens will assist Miss Jess at the piano.

Titta Ruffo Begins Concert Tour February 15

After ten weeks as principal baritone of the Metropolitan Opera House, Titta Ruffo closed his season here February 2 to begin his concert tour in Montreal ten days later. After Montreal the baritone will be heard in Cleveland on February 18 and in Youngstown, Pa., two days later.

Mr. Ruffo will make his first appearance in recitals on the Coast during the month of March. Enroute to Los Angeles he will be heard in Duluth, Des Moines and Salt Lake City. The first concert on the Coast will be in Los Angeles on March 9, and he will not return to the East until after April 1.

When it was finally decided that Mr. Ruffo would undertake this tour, there was considerable interest evinced in his appearances there. As was published in the *MUSICAL COURIER* of some issues ago, Mr. Ruffo received a personal letter from the mayor of San Francisco, in which the latter expressed delight over his coming to San Francisco and stating that the whole city was making preparations to give him a rousing welcome. Many social affairs have been planned for the additional entertainment of Mr. Ruffo.

Dupré Recital at Wanamaker's

"Some one exclaimed, 'He is the Paderewski of the organ,' and he was not far wrong," said Finck of the *Evening Post*

last month, this applying to Marcel Dupré, the organist, originally brought here by Wanamaker in 1921, and now finishing his tour of nearly one hundred recitals given in America this season.

Dupré's program of January 31 was thoroughly representative, consisting of Bach, Widor, Mendelssohn, Dupré, Vierne, and an improvisation on themes submitted by Dr. T. Tertius Noble. Mr. Dupré has now a reputation which fills any auditorium where he appears, and this was the case at Wanamaker's. Listeners are always most attentive at these recitals, where music is treated with utmost dignity. The broad sweep of his playing of Bach's toccata and fugue in D minor; the dainty and expressive character of the Widor melody, as well as the playful and clean-cut scherzo; the originality as well as brilliance in three musical interpretations of the Magnificat (the first with its many dissonances was most interesting), and finally the cleverness of the improvisation, as well as his playing everything from memory, all this held his audience every moment. "I don't see how he does it," said Dr. Noble, who himself is a great organ virtuoso.

Mr. Dupré will appear at Wanamaker's February 28, March 16, and (farewell recital this season) March 19. His engagements during this month cover the following: February 1, Plainfield, N. J.; 2, Allentown, Pa.; 3, Philadelphia; 4, Princeton; 5, Harrisburgh, Pa.; 6, Chambersburg, Pa.; 7, Uniontown; 8, 9, 10, 11, Memphis; 13, Louisville; 15, Birmingham; 16, Shreveport; 19, 20, New Orleans; 22, Baltimore; 23, Norfolk; 24, 25, Washington; 26, Pittsburgh; 26, Philadelphia, and 28, New York.

Gerold Rice Gives Musical Evening

On January 28, Gerold Rice, baritone, gave a musical evening in the studio of Mme. Katherine Morreale, the well known vocal teacher. Mr. Rice sang four groups of songs, proving his versatility in his choice of program. The first was in English, including Taylor's *The Messenger*, and continued with German, French, and finally Negro numbers. His excellent interpretation showed careful study of each selection and his diction was clear and distinct. His voice proved one of good quality and substantial tone, which he used with skill and intelligence. The audience responded enthusiastically to every offering, and after the final group fairly clamored for further renditions. He sang as an encore a song entitled *No Limit*, the clever words of which surprised and delighted his hearers. Mme. Morreale accompanied him at the piano with sympathetic understanding.

Easton to Begin Concert Tour on February 23

On account of her popularity in recital and concert, Florence Easton, soprano of the Metropolitan Opera Company, contrary to her usual custom of remaining all season as a member of that organization, will leave the company on February 13 for a Pacific Coast concert tour. Miss Easton will open her tour at Portland, Ore., on February 23, appearing thereafter in San Francisco, Berkeley, Fresno, Bakersfield, Riverside, San Diego and Los Angeles, Cal. (two performances with the Los Angeles Philharmonic); Reno, Nev., and Phoenix, Ariz. On returning East, she will sing in Chicago and Philadelphia before appearing at many of the important spring music festivals.

Edna Thomas Will Give Second Recital

On February 18 Edna Thomas will be heard in her second recital this present season. This will take place at the Belmont Theater, West Forty-eighth street, on Sunday evening. Miss Thomas' program consists chiefly of spiritual and Creole Negro songs of the Louisiana plantations. She is a native of New Orleans and has made a tremendous success of these characteristic songs which she sings in an inimitable fashion. Miss Thomas has gathered around her many admirers, and the second concert is a result of the artistic success of the first one. Many of these songs which she so happily has brought to light, have seldom been heard; thus her programs are filled with variety and novelty.

Levitzi with New York Symphony

Mischa Levitzi will visit New York for his only symphonic appearances this season with the New York Symphony on February 8 and 9. Immediately after, he leaves on a two months' tour which will take him as far as the Pacific Coast and the Northwest.

Siloti with New York Symphony

Alexander Siloti, the Russian pianist, will be the soloist with the New York Symphony Orchestra at Aeolian Hall, Sunday afternoon, February 11. He will be heard in Liszt's *Dance of Death* with orchestra, and a group of Bach solos.

"YOHRZEIT"—Success of Australian Tour



**RHEA
SILBERTA**

(The Composer)

**MARGUERITE
D'ALVAREZ**

(The Singer)



Endorsed by Critics and Public

She proved again that she knows how to moan, artistically, of course. This came in her reading of Silberta's "Yohrzeit," which sounds as if it is Yiddish. The moans covered a wide range of feeling and were invocatory, passionate, prophetic. It was the moaning of a miserable people, but of people with belief and who saw light in the darkness.—*The Age*, Melbourne, June 30, 1922.

The other numbers included the Jewish melody "Yohrzeit" by Silberta, evidently the equivalent of an All Soul's anthem. Harp passages, mostly on the lower part of the pianoforte, supported the singer in her generous outpouring of her rich voice. This was inspired by a devout liturgical atmosphere that was peculiarly impressive.—*Sydney Herald*, July 2, 1922.

"Yohrzeit" was another example of magnificent tonal and temperamental development.—*Sydney Daily Mail*, July 21, 1922.

This dramatic force and intense feeling which Mme. D'Alvarez can, and does, give in full measure, was illustrated many times at the concert on Saturday, especially perhaps in Silberta's Yiddish-sounding "Yohrzeit" of which Mme. D'Alvarez gave a thrilling performance.—*Melbourne Argus*, Sept. 9, 1922.

Silberta's "Yohrzeit"—a most arresting thing, sung with great dramatic insight.—*Melbourne Argus*, June 30, 1922.

Silberta's "Yohrzeit" was another success. The climax of this was made a great outpouring of heavy tone and tense feeling.—*Melbourne Age*, Sept. 25, 1922.

Of the first group of songs, the Jewish "Yohrzeit" was by far the most dramatic and effective, bringing out every charm of Mme. D'Alvarez's voice and particularly her fine range of notes.—*Washington Evening Star*, January 6, 1923.

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The Incomparable Russian Singer



Chaliapin in the Title Role of Moussorgsky's Opera "Boris Godunoff"

Now Winning Unparalleled Success in His Second
American Season, Appearing in CONCERT
and as Guest Artist with Leading
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**RETURNING TO AMERICA FOR THE ENTIRE
SEASON OF 1923-24**

(October 10, 1923—May 5, 1924)

UNDER THE EXCLUSIVE MANAGEMENT OF
S. HUOK, Aeolian Hall, New York

JENNY LIND IN NEW YORK

(Continued from Page 7).

sending the combined standards of America and Sweden, below which were arabesque ornaments in white and gold. . . . We noticed a large motto worked in flowers which was suspended from the pillars of the balcony directly in front of the stage.—Welcome Sweet Warbler!"

The cream of society seems to have been present, including almost every New Yorker of note in literature and



JENNY LIND

in the dress she wore at her first Castle Garden concert, September 11, 1850.

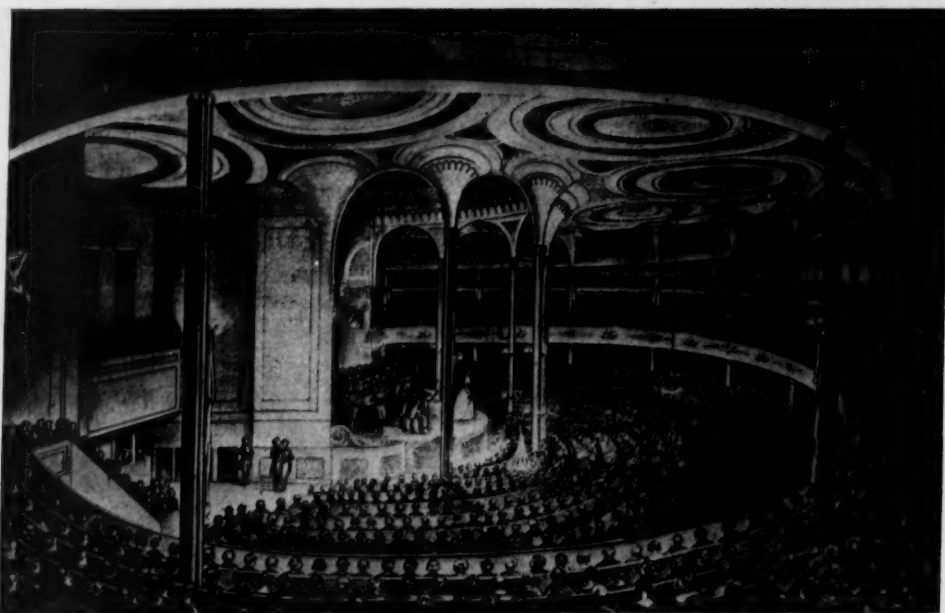
art. Colonel Morris, the poet and one of the editors of the Home Journal; William Vincent Wallace, the musical genius; Mr. Snowe, editor of the Tribune; Elliott, the portrait painter; Lewis Gaylord Clarke, editor of the Knickerbocker and Bayard Taylor, who was awarded the prize of \$200, offered by Mr. Barnum for the best ode, Greeting to America, to be sung by Mademoiselle Lind at her first concert.

Punctually at eight, Mr. Benedict took his place as conductor of the large orchestra seated on the stage and the overture to Oberon was admirably played. Belletti followed with a spirited rendering of the Sorgete, in his rich baritone. Then a hush seemed to fall on the vast assemblage; Jenny Lind was to face an American audience for the first time.

As Benedict led her forward, through the orchestra, they saw a girlish figure of medium height, with fair tresses and blue eyes. She was dressed in a simple frock of soft white material and wore a rose in her hair. "Though plain of feature," says George P. Upton, "her face was expressive and in a sense fascinating. It was a wholesome face. She may not have been beautiful, judged by the conventions of beauty tests; but she looked good as someone has said, and that goodness drew everyone to her. She was Jenny to every-



PROGRAM OF JENNY LIND'S FIRST CONCERT AT CASTLE GARDEN



FIRST APPEARANCE OF JENNY LIND IN AMERICA,

at Castle Garden, September 11, 1850, when the total receipts were \$26,233. (Courtesy of the New York Zoological Society.)

one." What followed is best described by Mr. Barnum, who anxiously stood on tiptoe at the rear of the auditorium.

"The entire audience rose to their feet and welcomed her with three cheers, accompanied by the waving of thousands of hats and handkerchiefs. This was by far the largest audience to which Jenny Lind had ever sung. She was evidently much agitated; but the orchestra commenced and, before she had sung a dozen notes of Casta Diva, she began to recover her self-possession and long before the scene was concluded she was as calm as if she was in her own drawing-room. Towards the last portion of the cavatina the audience was so completely carried away by their feelings that the remainder of the air was drowned in a perfect tempest of acclamation. Enthusiasm had been wrought to its highest pitch; the musical powers of Jenny Lind exceeded all the brilliant anticipations which had been formed and her triumph was complete."

Her numbers in the opening night's program, besides the Casta Diva, from Norma, were the Herdsman's Song (popularly known as the Echo Song), and the Welcome to America, Bayard Taylor's ode already mentioned, to which Benedict had hastily set some music. She also sang with Belletti in the duet Per piacer alla Signora from Rossini's Il Turco in Italia and in a trio from Meyerbeer's Camp of Silesia, for voice and two flutes.

To show her appreciation of the wonderful reception afforded her by the music lovers of New York, as well as to satisfy a generous desire, Jenny Lind presented her entire share of the proceeds of this concert, and the second, \$12,500—to local charities. Her gracious act delighted the wily Mr. Barnum, who at once expressed his approval by ordering an appropriate medal struck. The obverse bears the head of Jenny, while on the reverse is artfully blazoned the following: "First concert in America. Proceeds 35,000 dollars. At Castle Garden, N. Y., September 11, 1850. Attended by 7,000 people—\$12,500 given by Miss Lind to charitable institutions."

What was there about Jenny Lind that enabled her utterly to disarm the critics of her day; to hold everyone who heard her spellbound; to bring the world to her feet?

As a musical authority points out, "many have been her superior in feats of execution—Alboni, Tietjens even Mme. La Grange." But Jenny Lind stands alone as an unique example of forceful genius. Mendelssohn said of her, in 1846: "She is as great an artist as ever lived and the greatest I have known." Chopin dwells on "the indescribable charm of her voice." "Every note was a pearl," admits Grieg, her rival.

THREE QUALITIES PRE-EMINENT.

In considering Jenny Lind's gifts and character as re-

CASTLE GARDEN.

First Appearance of Mademoiselle Jenny Lind,

ON

WEDNESDAY EVENING, 11th SEPTEMBER, 1850.

Programme.

PART I.

Overture, (Oberon.)	Neber.
Aria "Sorgete," (Masetto Secondo.)	Rossini.
Scena and Cavatina, "Casta Diva" (Norma.)	Belletti.
Mademoiselle Jenny Lind.	
Duet on two Piano Forces,	Benedict.
Messieurs Benedict and Hoffman.	
Duet, "Per piacer alla Signora," (Il Turco in Italia.)	Rossini.
Mademoiselle Jenny Lind and Signor Belletti.	

PART II.

Overture, (The Crusaders.)	Benedict.
Trio for the Voice and two Flutes, composed expressly for Mademoiselle Jenny Lind, (Camp of Silesia.)	Meyerbeer.
Mademoiselle Jenny Lind.	
Flutes, Messrs. Kyle and Siele.	
Cavatina "Largo al Factotum," Il Barbiere.	Rossini.
Signor Belletti.	
The Herdsman's Song, more generally known as The Echo Song.	Mademoiselle Jenny Lind.
The Welcome to America, written expressly for this occasion, by Bayard Taylor, Esq.	Benedict.
Mademoiselle Jenny Lind.	
Conductor,	M. Benedict.
The Orchestra will consist of Sixty Performers, including the first instrumental talent in the country.	
Price of Tickets Three Dollars. Choice of places will be sold by Auction, at Castle Garden.	
Doors open at six o'clock. Concert to commence at eight o'clock.	
No checks will be issued.	
Mlle. Jenny Lind's Second Grand Concert, will be given at Castle Garden, on Friday evening, 13th instant.	
Chickering's Grand Piano will be used at the first Concert.	

flected by a many-sided life, three qualities are pre-eminent: Her voice—a high soprano, marvelous in range and remarkably sympathetic in quality. "No one ever heard her sing Home Sweet Home," says Henri Appy, the young solo violinist at Jenny Lind's Tripler Hall concerts, "without weep-



A CELEBRATED FINANCIER IN MOUNT VERNON STREET

attempting to convince his beautiful daughter that Jenny Lind's concert tickets were not worth ten dollars. (From an old print.)

ing. In fact in everything she sang, she revealed, apparently with perfect artlessness, beauties of which nobody had dreamed. She was perfectly original in all she did." But perhaps one of the most convincing appreciations of Jenny Lind's singing comes from the pen of N. P. Willis, who attended many of her concerts in Europe and America; "If it were possible, we would describe the quality of that voice, so sweet, so fine, so whole and all-pervading in its lowest breathings and minutest floriture as well as in its strongest volume. We never heard tones which in their sweetness went so far. They brought the most distant and ill-seated auditor close to her; they were tones, every one of them, and the whole air had to take the law of their vibrations. The voice and the delivery had in them all the good qualities of all the good singers. Song in her has that integral beauty which at once proclaims, it as a type for all and is most naturally worshipped as such by the multitude. Here is a genuine soprano reaching the extra high notes with that ease and certainty which make each highest one a triumph of expression purely, and not a physical marvel. The gradual growth and sostenuto of her tones; the light and shade, the rhythmic undulation and balance of her passages; the bird-like ecstasy of her trill; the fluency of her chromatic scales; above all, the sure reservation of such volume of voice as to crown each protracted climax with glory, not needing a new effort to raise force for the final blow; and indeed all the points one looks for in a mistress of the vocal art were eminently hers. But the charm lay not in any point, but rather in the inspired vitality and beauty, genuine outpouring of the whole—the real and yet truly ideal humanity of all her singing. That is what has won the world to Jenny Lind."

A complete musicianship coupled with a thorough understanding of dramatic technic, years of patient practice under such masters as Emanuel Garcia and Meyerbeer, had earned for the songstress a comprehensive knowledge of her art

(Continued on Page 53).

THE AMERICAN COMPOSER AND THE AMERICAN PUBLISHER

By O. G. Sonneck

Reprinted from the *Musical Quarterly*.

[The *Musical Courier* reprints herewith, by kind permission of the author, O. G. Sonneck, editor of the *Musical Quarterly*, and of the publishers, G. Schirmer, Inc., copious extracts from Mr. Sonneck's paper read on December 28, 1922, before the convention of the Music Teachers' National Association. The paper was printed in full in the *Musical Quarterly* for January, 1923. The subject is one of greatest interest and it is handled by Mr. Sonneck in, perhaps, a freer and franker way than ever before. Only limitations of space forbade the reprinting of the entire article. Readers of the *Musical Courier* who are particularly interested in the subject under discussion will do well to procure a copy of the *Musical Quarterly* with the entire article.—The Editor.]

As if by historical law musically weaker musical nations appear to be invaded by nations musically stronger. The invasion is accepted as a matter of course, until native effort stirs. The revolt grows as quantity and quality of the native product clamor more and more for just recognition and the demand for just recognition is followed by the doctrine of independence. From sensible, reasonable independence to absolute independence is the next step and the extremists advocate it noisily. A reaction towards saner concepts sets in and the very ones in whose behalf the whole movement evolved begin to feel uncomfortable and wash their hands of a boosting propaganda that stipulates as the primary consideration not merit but place of birth.

Something of the kind is happening to the American composer. He has become the subject of a somewhat hysterical propaganda literature. With the monotony of repetition, he is pictured as a genius unduly neglected by the wicked foreign musician and the equally wicked native publisher. He is acclaimed the equal, if not the superior, of living European composers. Occasionally, the voice of a gifted, competent American composer like Deems Taylor is raised in protest against such uncritical patriotic hallucinations. Less often the indiscriminating attacks on foreign conductors, singers, instrumentalists, are reduced to tangible evidence. Even more seldom the wicked American music publisher finds a defender and then, as a rule, one not sufficiently versed in the intricacies of the publishing industry to gain converts.

As a musician who spoke up for our worthwhile American composers long ago when the sport was not quite as fashionable as now and who drifted from educational work as a historian of music in America and librarian into the executive realms of the publishing business, I may be credited with some knowledge of the inside facts. That knowledge imposes upon such a person the duty, both agreeable and disagreeable, to help prevent with a timely note of warning a splendid movement from getting out of control and from being turned into a disorderly parade of self-intoxication.

If those who pamper unwisely too many American geniuses with the sweet morsels of martyrdom would draw their data less from inspiration and more from the actual record, they might content themselves with a less vociferous interest in those of us who happen to be native American composers. Again, if they drew up a kind of graded guide to musical genius, setting against the names of European composers the names of American composers of corresponding grade, their disappointment at finding our composers somewhere down the list might not survive the ordeal. Who, in his right senses, would class Edward MacDowell, remarkable as he is, and still for me the foremost American composer, with Bach, Handel, Rameau, Haydn, Mozart, Beethoven, Schubert, Schumann, Chopin, Brahms, Wagner, Verdi, Liszt, Mendelssohn, César Franck, Debussy?

Supposing we insisted on giving MacDowell, in such a philistine attempt, the grade of a Bizet, that is to say, a grade considerably below the first few classes, where would other American composers fit in who compare in artistic importance with MacDowell, as Meyer-Helmund or Bohm compare with Bizet or Grieg? And, Meyer-Helmund, Bohm, etc., at that, possessed musicianship, and the indefinable sense of métier, to a degree immeasurably above that of the similar type of successful "Kitsch" composers in our country, some of whom, in private, are honest enough to admit their inability to work out their ideas, as ideas often winsome enough, without confidential assistance of better musicians.

For our few composers of the calibre of Horatio Parker, Chadwick, Arthur Foote, Whiting and Mrs. Beach, I have much more respect than have some of our young champions of unpruned self-expression. These American masters of their craft would lose their respect for a critic's balance of judgment, if he were to rate them above or as high as a Rubinstein or Raff. Now place into the forefront of American composers those already mentioned, and them alone, together with John Alden Carpenter, Charles T. Griffes, John Powell, Edgar Stillman Kelley, Henry F. Gilbert, Henry Hadley. Triple the number by adding, according to taste, men like Daniel Gregory Mason, Ernest Schelling, Leo Sowerby, Rubin Goldmark, Henry Holden Huss, Emerson Whithorne, David Stanley Smith, and be careful not to forget the eminent septet of naturalized American composers, Charles Martin, Loeffler, Ernest Bloch, Percy Grainger, Leopold Godowsky, Victor Herbert, Leo Ornstein, Carlos Salzedo.

Is that enough to challenge the superiority of Europe with her Tchaikowsky, Dvorák, Moussorgsky, Richard Strauss, Hugo Wolf, Mahler, Mackenzie, Vincent d'Indy, Ravel, Chausson, Elgar, Schreker, Schönberg, Pizzetti, Malipiero, Rachmaninow, Nicolau di Falla, Albeniz, Granados, Pedrell, Medtner, Stanford, Marx, Korngold, Lekeu, Ireland, Goossens, Glazounow, Martucci, Sgambati, Florent Schmitt, Puccini, Pfitzner, Milhaud, Busoni, Rabaud, Ropartz, Fauré, Pierné, Dukas, Charpentier, Nielsen, Sjögren, Casella, Sibelius, Bantock, Massenet, Saint-Saëns, Zandonai, Montemezzi, Zemlinsky, Szymanowski, Braunfels, Bartók, Kodály, Vaughan-Williams, Holst, Honegger, Turina, Scott, Delius, de Séverac, Koehlin, Mortelmans, Jongen, Rasse, Gilson, Holbrooke, Parry, Castlenuovo, Magnard, Hindemith, Pyper, Palmgren, Respighi, Wein-

gartner, Du Bois, Duparc, Roussel, Suk, Fincke, Fibich, Smetana, Enesco, Bruckner, Gräner, Alfano, Bax, Bossi, Broughton, Chabrier, Karłowicz, Prokofieff, Reznicek, Reger, Rimsky-Korsakoff, Scriabin, Sinding, Wellesz, and many more, of varying style, modernity, technic and talent? Indeed, if we adopt the method of Rubert Hughes in his book on American composers, and if our challenge include the American composers too promiscuously, then Europe in such a test of strength would have every reason for crushing us with her inexhaustible reserves of respectable composers of whom the very names would be unfamiliar to many of us.

Certain of our propagandists must have lost all sense of humor, if they expect our one hundred millions, on a less favorable esthetic soil, to produce as much good work as four times that number of Europeans on European soil. The actual truth is that we here in America do not know what is going on in the bee-hive of Europe's composers. We get an inkling of it if we follow diligently the reports and reviews in our musical news magazines, but for the only test that actually counts, the aural test, our ears

have to content themselves with comparatively few new European works by comparatively few composers. And, as is equally inevitable, a not always infallible personal preference by this or that conductor or singer, reduces the number of works performed for intrinsic merit and strictly esthetic reasons still further.

Yet, there are those extremists who desire even that modicum of acquaintance with modern Europe barred in favor of American works, because some American works happen to be better than some European. Such a policy of exclusion would get us nowhere. Such a wall for the protection of the American composer, who really is no longer an infant, will not make him better than he is. It might indeed make him worse. Though all-American programs in my opinion have their value and place for special purposes, Edward MacDowell's aversion against all-American programs was based on a sound idea; not comparison between ourselves counts, but comparison with the rest of the musical world. Every self-respecting American composer worthy of the name, with whom I have discussed that problem, shares MacDowell's point of view. Any other would indicate a confession of weakness and cowardice. And worse, of stagnant ambition. The great majority of works composed in America is utterly dull as music; so is, of course, that in every other country, but unfortunately for us the sense of métier is nowhere so weak as in our country. Not that technique redeems dullness, but dullness plus crudity is hardly a standard by which a healthy ambitious American composer would wish to be judged.

The Washington Times Said:

"Last night was an epoch in the artistic life of the Capitol."



**ARTURO
PAPALARDO**

Directed with ease.... He was recalled three times."

COMMENTS OF THE PRESS:

"The presentation of *Rigoletto* at the President Theater last night was a huge success. A necessary apology for most opera foundations in Washington is an inadequate orchestra; therefore the numerical strength of that alone conducted by Arturo Papalardo would win approval. But the instrumental choir achieved a unity and a singleness of effect which was surprising for a first presentation. Especially was this true in the second act when the vocal score of *Rigoletto* at times seems little more than a melodic background for the rich harmonic mosaics of Verdi. In the famous quartet of the last act there were passages of high vocal and poetic quality. The chorus sang well."—*Washington Post*, January 23, 1923.

"*Rigoletto* was played and sung in excellent fashion before a crowded house. This without question is the best performance of opera attended thus far by the ambitious local organization. The production invites comparison with even that paragon of American opera—the Metropolitan.... Arturo Papalardo, conductor of the orchestra for this production, showed his skill as director of the combined singing and instrumental parts of the opera in a way that

merited the enthusiastic applause meted out to him.... The chorus work was unusually good and clear cut—and showed fine training and co-operation."—*Washington Evening Star*, January 23, 1923.

"*Rigoletto* was presented by the Washington Opera Company and it was a most creditable performance. Arturo Papalardo, the conductor, is a young Italian who shows rare understanding. To him is due much of the credit for a most successful presentation. The chorus surpasses any that the local opera company has offered since its existence."—*Washington Herald*, January 23, 1923.

"*Rigoletto* sung by the Washington Opera Company is a marked success and a brilliant affair. Not only Schwartz, but every single member of the excellent cast and chorus deserves the most laudatory comments one can bestow. Last night marked an epoch in the artistic life of the Capitol. Arturo Papalardo directed with ease. So insistent was the audience that he 'take a bow' that he was recalled three times. The chorus work was excellent and showed that much time and energy had been spent in drilling the youthful singers."—*Washington Times*, January 23, 1923.

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ed. For works like Rubin Goldmark's Requiem, Loeffler's Pagan Poem, Bloch's Viola Suite, Griffes' Poem for flute and orchestra, Powell's Rhapsodie Nègre, Mason's Russians, Gilbert's Dance Place Congo, Carpenter's Birthday of the Infanta, Stillman-Kelley's Pilgrim's Progress to tower above the dry-as-dust plains and scrubby foot-hills of American music, means little for our pride, but that they and other American works move on terms of artistic equality, even superiority, with some of the best European works we have been privileged to hear, assigns to them their true measure of significance. Give every American composer who has something of his own to say, provided he says it reasonably well, a chance to be heard, but do not waste the precious energy of patriotic propaganda on the boosting of mediocrity or worse. The propaganda will spend itself ingloriously, if it turns its attention uncritically to petty little prize songs or common-place effusions in red, white and blue ink, and does not concentrate persistently on the very best we have to offer, in open international competition. That best we do not hear nearly often enough, but to blame principally foreign-born conductors for this chronic neglect of repetition, for this lack of permanency on the programs, diagnoses the seat of the trouble only in part.

This or that foreign-born conductor may harbor a purblind prejudice against American music good enough to satisfy his requirements for his organization, which he refuses to turn into a laboratory for the try-outs of tyros, but emphatically that attitude cannot be imputed to him as a class. The real trouble lies deeper than such trivial argument, if only those who shed tears of patriotic emotion over every composerling accidentally born in America, and who accept every phenomenon and institution of American civilization as a sort of eleventh commandment, would see it. For the furtherance of the American composer in the larger and more difficult constructive forms, he could not possibly be cursed with an organization of musical life more faulty than ours. Not the overseas export of persons and music stands in his way, but the metropolitan export and transport within our own country from place to place. We do not possess enough local musical backbone; what there is best of musical backbone in our make-up is too ambulatory. However, this is a subject not germane enough to the present occasion for analysis and proof. A mere hint must suffice: instead of a dozen first-class and nearly first-class orchestras we should possess competent professional permanent orchestras under competent professional conductors in every city of 100,000 inhabitants or less. And similarly with chamber music organizations and with opera companies. The visits of the "star" organizations would retain the character of festive occasions, but the daily musical bread would be supplied from within.

The problem of the American composer thus resolves itself into an economic problem of music rather than of an affirmative or negative state of mind. Solve that economic problem, and his problem, too, will have been solved. Until then his radius of action will not cease to be comparatively and discouragingly few. And worse than that, until then he will have to go a-begging for (insufficiently rehearsed) performances, with score in hand, from conductor to conductor, foreign or native, using pull and intrigue as levers. That is the rule, unless he happens to have composed a work of such outstanding merit that even now, under present adverse economic conditions, acceptance by this or that conductor becomes merely a matter of course.

While these defects in the organization of our musical life continue, no propaganda for the American composer will accomplish more than a slightly more frequent appearance of American work on our programs. That would be a welcome gain, but it would not be a remedy. If the gain consisted in forcing mediocre American works into a crowded repertory of master works, the gain would be one of

quantity, not of quality, and therewith actually a loss. Indeed, I sometimes wonder whether the fatal American tendency toward stereotyped, indistinct sameness, toward putting the national mind into a uniform, is not working havoc on the propaganda for the American composer, too. It would be the easiest and most charitable explanation of the singularly frequent absence of differentiation between what is conventional, feeble and unoriginal in our music and what is unconventional, powerful and original.

Precisely in that direction I have for some time sensed an alarming weakness of the propaganda. It preaches quality, but aims at quantity, and then attributes to the quantity a quality which the music does not possess. Under that delusion the fundamentally economic factor of the situation loses attention; the prime responsibility for the plight of truly representative American composers is shifted from general American conditions of civilization to individual persons. With the result that American composers of only moderate, indeed mediocre attainments, whose works radiate no significance whatsoever for America's musical progress, receive too frequently the glories of martyrdom. Therewith the circle completes itself. The virtues of discriminating modesty and discriminating pride both disappear before the vice of chauvinism. The propaganda becomes noisy, shallow and uncritical; a good American who composes is therefore supposed to be a good American composer and in John Tasker Howard's pungent phrase, the American composer has become, indeed, the victim of his friends.

This state of affairs is known as true to every conductor, foreign or native, but prudence forbids public utterance to that effect. Indeed, diplomacy may induce conductors or singers or instrumentalists to express opinions in public which differ essentially from those expressed privately. Well-informed critics often remain silent for the same reason, unless they prefer to speak the truth at the peril of being proclaimed traitors to the cause of the American composer. As for the American music publisher, he, too, knows the true state of affairs, but he will rarely voice his innermost opinions and then only with a cautious side-glance at his business.

The species of the American music publisher is rather variegated. Here I am concerned only with the publisher who takes an intelligent interest in music as such and gives cultural thought to the problems of music and musical life in America. I do not speak of the mere utilitarian cretin for whom the click of the cash register is the sweetest of all music, or whose musical taste does not rise far above so-called "popular" music and mushy parlor ballads, or whom the difference between "heart-songs" and "art-songs" puzzles like an Ephesian mystery, or who sees in every pretty American ditty an imperishable master-song and then ostentatiously preaches the gospel of the neglected American composer for the increase of his business in such wares.

If you desire to know the American music publishers who have done and are doing most for the American composer of music that possesses primarily an art-value, not a direct commercial value, therefore is expensive and not comparatively inexpensive to produce (if at the publisher's own expense), consequently, is published as a contribution to the cause of American art rather than for commercial profit, it will pay you to study and compare their catalogues. That is the only fair test of the sincerity of their intelligent interest in and propaganda for the American composer, but even that test has its pitfalls.

The type of American music publisher whose opinions deserve respect differs from the banalistic type just flagellated. However, whether an American music publisher belongs to the one or the other type, the American composer of music in the smaller forms has no legitimate grievance against him. The propaganda for the American composer misses its mark, if it charges the American music publisher with retaliation or wilful neglect in that respect.

Ever since the tender beginnings of the music publishing industry in our country in far-off Colonial days, the American composer has had little to fear from wilful neglect by the wicked publishers. Songs, piano pieces, anthems and the like were produced and published on American soil

in ever-increasing quantities, and, whatever the demand of the public for such wares was in any given decade, the publisher acted as the beast of burden to carry the supply from the source of supply to the ultimate consumer. . . . To accuse the American music publisher of indifference toward the American composer simply will not do.

A pilgrimage to the Music Division of the Library of Congress and a mere glance at the American music publisher's mountainous offerings on the altar of American musical "genius" would cure the most doubting Thomas of his doubts. If not, let him glance through the paralyzing pages of the Copyright Bulletin; he will find the wildest dreams of his propaganda for the American composer come true in ghastly fashion.

What the American composer of songs, piano pieces, anthems and similar music in the smaller forms needs, is no longer encouragement by the American music publisher, but discouragement. A startling statement, and one, perhaps, that will be deliberately misunderstood. It will not be by those who have worked in a publisher's office and have watched, like Goethe's magician's apprentice, the endless stream of music, good, bad, and indifferent, pouring in on him. Mostly very bad, unspeakably crude, dishearteningly unconscious of a composer's obligations toward Art and her requirements. Distastefully often the music is accompanied by letters proving it to have been the ambition of the composer (*sit venia verbo*) less to have written his piece for the sake of Beauty than for making a lot of money. We publishers are staggered by the absence of anything like self-criticism in the bulk of this drivel, by the evident notion that any one in America so inclined can compose music without knowing the first principles of the art, by the naive expectation that such musical atrocities and imbecilities will forthwith be inflicted on the American public by us. There appears to be a lamentable absence of waste-paper baskets in the homes of composing Americans; at any rate, no conception of the blessings of hospitality of these useful receptacles, hence, too little appreciation of the amount of hard study required to produce the essential difference between hopeless dilettantism and solid musicianship, as it fortunately displays itself in the most casual piece of many an American composer, young and old, who is a trained composer and not merely an unmuzzled apostle of eruptive self-expression.

Happily there emerge with fair frequency from the Fool's Paradise, compositions of no particular higher or deeper significance, perhaps, but of sufficient inspiration and charm to arrest a publisher's immediate attention. The experience of drawing in a breath of fresh air after escaping from the dungeons of the subway is not more exhilarating than the discovery of a genuine bit of music, whether prize-composition or not, amidst the rubbish. What of it, if the piece be technically immature? Our music-editors will deftly make the piece much better than when it originally reached the publisher. So good, indeed, that much to the amusement of a naturally gifted composer who does not pretend to be an expert in the niceties of compositional technique, one of her songs, so doctored, was quoted in a book on harmony as a most interesting example of harmonic ingenuity. The American public hardly realizes the extent to which some of its favorite composers lean on such editorial co-operation for the musicianly presentation of their ideas. After all, it is the musical "idea" that counts, and such composers reveal more wisdom and artistic conscience than certain half-literate composers so void of every vestige of self-criticism as to resent any helpful suggestion by music editors who are generally their superiors as composers and command the resources of musical technique infinitely more than they. There roam, of course, through the editorial profession pedants and cranks as in every other profession. Occasionally, that species will spoil instead of improve a helpless composer's ideas or will even attempt to tamper with the work of a master because it violates some precious moth-eaten rule. On the whole, however, our best music editors are so hungry for signs of individuality, of originality, of musicianship in the music they editorially prepare for the engraver, that they will preserve the composer's intentions intact whenever they possibly can with due respect for the slight difference between, what is in music, "I am not" and "I ain't."

Supposing a manuscript piece has refreshed a publisher like an oasis in the desert, the chances are that he will disregard his conscientious business scruples against over-production and will accept it with alacrity. The publisher submits the contracts to the composer and promises to publish the piece as soon as his accumulations, his congested publishing program, or whatever else the stock-phrases are, permit. Quite often the piece retains its appeal by the time it goes through the process of publication, but quite as often its charms have faded and the publisher would much prefer not to have rushed himself so enthusiastically into a contract with the composer. Why this? Because by that time the piece has been removed from the background of trash from which it had stood out and now has entered into the severer competition with other pieces accepted under similar circumstances. Though still anxious to encourage budding American talent, that acid test has convinced the publisher that he overestimated the value of the piece, overestimated the promise of the new composer for the future, that the investment will probably not justify itself and that most probably he has not discovered a new Cadman or a new Nevin in embryo.

In all confidence, how publishers yearn, with becoming modesty and sanity, not for a new MacDowell, but for a new Cadman or Nevin! But how exasperatingly rare they seem to be among the American composers of a younger generation! Indeed, has the observation ever struck others so forcibly as it has me that the fairly many musically and not only commercially valuable American composers are either dead or, with very few exceptions, past the twenties! A singular phenomenon, which worries the American publisher for the simple reason that his ultimate salvation depends on the new young American composers rather than on the old.

What is the logical explanation of that disquieting phenomenon?

Whatever the explanation, the fact remains that the American publisher who seeks to harmonize musical ideals with commercial enterprise, in the main, nowadays, must fall back for his best "wares" on American composers of established reputation. Of course, their new works do not always live up to that reputation, but in such cases the publishers

(Continued on page 52)

Kathryn Meisle's Second Appearance at the University School of Music at Ann Arbor, Mich.

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Levitcki has grown with somewhat confounding quickness from the position of an unusually gifted and promising boy to that of a young master.—*New York Sun*, Nov. 9, 1922.

He is a remarkable young pianist, one of the princes of the piano.—*Chicago American*, Nov. 18, 1922.

He exhibited his delicate touch, ease and smoothness of execution to perfection, and the response from the house was spontaneous.—*Brooklyn (N. Y.) Eagle*, Nov. 28, 1922.

Of all the pianists that come to display their wares in Chicago in the course of a season, Mischa Levitzki comes pretty nearly leading the list.—*Chicago Tribune*, Dec. 11, 1922.

A great figure in the pianistic world is Mischa Levitzki. His art combines something of the authority and superlative pianistic mastery of Busoni with more than an echo of the romanticism of Paderewski.—*Chicago Herald*, Dec. 11, 1922.

The conclusion of the program found the audience entirely unwilling to leave the building. One burst of applause followed another as encores were demanded.—*Savannah (Ga.) News*, Dec. 13, 1922.

He held his audience spellbound from beginning to end.—*Rock Hill (S. C.) Record*, Dec. 18, 1922.

The nonchalance with which he surmounted the technical difficulties were little short of amazing.—*Cleveland Press*, Jan. 5, 1923.

Here was beautiful piano playing, poetic, sane, yes inspirational in a way; one thought of it as Beethoven himself would have been pleased to hear it.—*Cleveland News*, Jan. 5, 1923.

That the great crowd of admirers of the aesthetic art were immensely pleased was shown in the enthusiastic applause which greeted the young pianist at the close of every number; and towards the end the plaudits assumed tremendous proportions.—*Muncie (Ind.) Star*, Jan. 9, 1923.

Mischa Levitzki gives Peorians one of rarest treats of the Musical season.—*Peoria (Ill.) Transcript*, Jan. 11, 1923.

Mr. Levitzki has grown in virtuosity since he last appeared here and he did some amazing things last night. He proved his creative powers in two original compositions, a Gavotte of conventional structure and harmonies, and the waltz, which is really a little gem, and altogether fascinating as the composer played it.—*Buffalo Express*, Jan. 17, 1923.

There is no need to expand on Mr. Levitzki's familiar and delightful art.—*New York Herald*, Jan. 25, 1923.

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SIEGFRIED WAGNER'S OPERA, REVIVED IN LEIPSI, PROVES ITS BARRENNESS

Schönberg's Five Pieces Greeted by Silence—Americans Concertize in Leipzig with Success

Leipzig, December 19.—After a long interim the Leipzig Opera has again produced an opera of Siegfried Wagner, but unfortunately the selection of *Schwarzwälderhahn* (The Kingdom of Black Swans) was anything but a happy one, the text alone containing its death germ. The way Siegfried misunderstands his father's ideas is really astonishing. It is astonishing, too, to notice how the writer of this music secludes himself in Wahnfried, as safe from the outside world as one surrounded by a Chinese wall and just as oblivious of what is going on musically. The music of *Schwarzwälderhahn* is of the sort which might have been written in the fiftieth or sixtieth year of the last century and for a modern ear has no charm whatever and the orchestration betrays its having been worked out from a piano score. Lasting almost three hours, never exciting, never enlivening, and worst of all never arousing one to a spirited opposition, the work is at best a great bore.

The performance given the work, however, is worthy of mention, since our promising young stage director, Walter Elschner, and the conductor, Otto Lohse, did their best to help the work on to success, and Liane Mörting, as the heroine, was very capable. Siegfried Wagner was present and was the subject of much homage. Whether this was forthcoming because of his music or because he is the son of his father I should rather not decide.

HALÉVY'S L'ÉCLAIR REVIVED.

Why the Leipzig Opera has just dug out of its dusty vault and brought to light another work is also a mystery to me. This time it was *L'Éclair*, by Halévy, composer of *The Jewess*. It is harmless and pleasing music—nothing more. It soon disappeared from the repertoire. For the rest, one goes to the opera nowadays principally to judge the merits of the numerous guest singers.

SCHÖNBERG'S FIVE ORCHESTRAL PIECES GREETED BY SILENCE.

The greatest surprise of the season so far in the Gewandhaus was the presentation of Schönberg's op. 16. It required no slight courage on the part of Conductor Furtwängler to offer this work to a Gewandhaus audience, which unfortunately, although justly, has gained the reputation of being a big obstacle in the path of progress. It was apparent, especially at the evening concert, that they wished to have nothing to do with such music as Schönberg's, inasmuch as the response after the performance was one of icy stillness; neither applause nor signs of protest were heard—just perfect quiet. However, at the public rehearsals

in the morning, where Leipzig's musical intelligentsia usually gather, there was a spirited combat between the enthusiastic and applauding admirers and the equally active enemies of this modern music.

Those who look upon this music with complete objectivity will find as little reason for the boundless enthusiasm of some, as for the passionate repulsion of others. The composer's effort in this music is frankly to enrich—or I might say, to exhaust to the nth degree—the color scheme of the modern orchestra, and this effort has been achieved in various places. One hears colors of such fineness and subtlety as are scarcely to be found anywhere else but one also hears specimens of the grotesque and ghostly that are simply masterpieces of their kind.

Naturally, one wishing to get any correct impression of this music must first discard his ideas concerning melody, movement, development and concord. Even so, no one will find a lasting satisfaction in these pieces for it is doubtful if their value will be a permanent one. They are offshoots of our troublous times, will remain as documents of this day and age, and in this respect they will have a certain value. Whether musical development of the future will decide on this style of art, only history will tell.

JOSEF MARX'S CONCERTO PLAYED BY GIESEKING.

Another novelty on the Gewandhaus program was the new piano concerto by Josef Marx, of Vienna, which had an ideal interpreter in Walter Giesekeing. The piece is called a Romantic Piano Concerto and with this title one can readily agree. But it should be said that Marx uses the Romantic title in order to revel in a boundless indulgence in color effects almost bordering on fanaticism. For long stretches one has the impression of hearing a symphony with piano, but Marx, being an excellent pianist, also knows how to write effectively for the instrument and gives ample opportunity for virtuoso display.

In the same concert Furtwängler revived an unknown symphony in C major, op. 16, by Boccherini, in a revised edition by Robert Sondheimer. The advance press notices of this work led us to expect a lot more than we actually got. It was said to be the first work before Haydn's time containing a broadly worked out development. However, in this respect it was a disappointment, since there are now available any number of compositions, especially of the old Mannheim symphonists, which display this principle to a superior degree.

FURTWÄNGLER'S SCHUBERT.

From among the other works of the old classic school which Furtwängler selected in good taste, I wish to mention only the big C major Schubert symphony, and even if he did tread his own path in its interpretation, nevertheless he is perhaps the only conductor who has given the work in its truest character. While the Gewandhaus audience did not enthuse over the performance, being long accustomed to the warmer and tenderer conception of Nikisch, Furtwängler must be given our sincerest thanks for his achievement.

Besides Furtwängler, we have had in the Gewandhaus Carl Straube, who at present occupies the position once held by John Sebastian Bach as cantor of the Thomas Church. He offered on this occasion Handel's *Oratorio*, *Jephtha*, in the arrangement by Max Seifert. It is no easy matter to keep a present-day audience interested in such a work, but Straube's conducting was so intensive that the audience warmed up to the work with sheer astonishment. He had an able assistant in Margaret Peisler-Schmutzler, whose soprano voice may be called noble in the real sense of the word.

AMERICANS CONCERTIZE.

As in most other large cities, Leipzig has had its flood of concerts this season given not only by the German artists who appear here annually but also by a great number of foreigners, including Americans as well. Among the latter were Harold Henry, pianist, whose special sphere is frankly

that of small pieces. With the exception of the Schumann sonata, op. 22, his program was the kind for which present day German audiences have little taste, comprising as it did only short numbers by Brahms, Beethoven, Chopin, MacDowell, Grieg, etc. Should Mr. Henry return here, he should be advised to select a program which will give both the press and public a better opportunity to judge of his accomplishments.

It was pleasant, however, to make the acquaintance of Harriet van Emden in a recital in which she was accompanied in masterly style by Dr. Ernst Wolff. There is no question about her coloratura soprano being one of splendid quality. Her rendition of *Lieder* by Mozart and Mendelssohn showed that she is succeeding in her endeavor to develop her art along the lines of spiritual depth. A group of American songs by Grainger and Richard Hageman at the end of the program were interesting for the general public.

Other Americans heard here were Sylvia Lent and Arthur Hartmann, violinists, both of whom are talented masters of their instruments.

ANOTHER PROMISING YOUNG PIANIST

Of the pianists deserving special mention are Frédéric Lamond, in an all-Beethoven program, and his appearance here as usual partook of the nature of a celebration. Following him was the young Russian, Maxim Schapiro, who already has a well-developed technique and a rare sense for tonal beauty. But a decided leaning toward the spiritual side is the advantage of the young and especially promising Josef Langer, a pupil of Robert Teichmüller, who was heard in an extraordinary performance of Beethoven's last sonata, op. 111, and the Liszt sonata. I expect a big future for this young man.

DR. ADOLF ABER.

RUSSIAN BALLET, UNDER ANSERMET, OPENS GENEVA'S SEASON SUCCESSFULLY

New Society, Les Nouvelles, Formed—Szigeti in Successful Recital

Geneva, December 16.—The season opened with a most successful series of performances given by the Russian Ballet, under Ansermet's direction. Thanks to the indomitable energy of M. Pictet de Rochemont, president of the Orchestra Romand, we are again in possession of our splendid orchestra, with Ansermet as leader, who, thanks to the invitation of the International Society for Contemporary Music, was given a chance to demonstrate his exceptional powers recently in Berlin in two concerts with the Philharmonic Orchestra.

Le Martyre de Saint-Sebastien, by Debussy, was the novelty of the second subscription concert, and whatever be the merits of these symphonic fragments—and they incorporate merits of a very high order—they seemed somewhat ineffective. Ravel's second suite of fragments from his *Daphnis and Chloë* figured upon the same program, the first movement being replete with beauty, and the last, *Dance générale*, full of audible effort and handwork to the exclusion of true inspiration. Mme. Youra Guller delighted all with her beautiful rendering of Mozart's C minor piano concerto.

The Spanish violinist, Juan Manén, delighted us all at the fourth concert with his beautiful rendering of the Lalo concerto. He was followed by Ravel's *Rhapsodie Espagnole*. Liszt's Dante symphony was given a fine reading by Ansermet, but the work can hardly be compared with his *Faust* symphony or the *Hunnenschlacht*, with which works it has a certain analogy.

SZIGETI IN SUCCESSFUL RECITAL.

Josef Szigeti, with the very highly artistic collaboration of the pianist, Walter Frey, gave a recital, playing the D minor sonata of Brahms, the E minor partita of J. S. Bach, the well known Chaconne and Tartini's G major sonata, followed by Le Printemps, by Darius Milhaud, *Dances Slaves*, by Dvorak-Kreisler, and a *Tarantella* by César Cui. Szigeti's playing was as wonderful and impeccable as usual, while his rendering of the Chaconne was exceptionally impressive, often as one hears this monumental work.

LES NOUVELLES AUDITIONS.

A new society entitled Les Nouvelles Auditions was recently constituted here, its inaugural concert being exclusively devoted to two hearings of Schönberg's *Pierrot Lunaire* under the direction of the author and performed by his Viennese artists. While being impressive in spots, it is on the whole an ultra-cacophonous demonstration of unhealth and artistic degeneration, the continual striving to produce effects, at the cost of all flow and continuity of line, ending in dull monotony. After the first performance more than half of the audience escaped, preferring to avoid a repetition of their acute sufferings. I do not believe that one single example formulated by Schönberg in his *Harmonielehre* will be found in *Pierrot Lunaire*, and one wonders which of the two is the real Schönberg. Perhaps he wrote the extremely orthodox *Harmonielehre* in order to show what the modern young composer should avoid, *Pierrot Lunaire* being given as an example of how to avoid it.

BECKMESSER.

Mikova Pupil in Recital

Marie Mikova, well known concert pianist and teacher, presented Rosamond Borland in recital at the residence studio of Miss Mikova, 1187 Madison Avenue, New York, on Thursday afternoon, January 18. Miss Borland, who played a varied and interesting program, scored an excellent success. She sailed for Paris on January 20. On her return to New York next season she will take up her work as assistant to Miss Mikova.

Jan Van Bommel Heard at Glen Cove

The Dutch baritone, Jan Van Bommel (he will be a naturalized American in three months) was an attraction at the Community Hospital concert at Glen Cove, L. I., January 31. He was assisted by his excellent pupil, Mrs. Weygandt, the soprano, and Miss Berghuis-Drake, accompanist. His recent recital at Aeolian Hall, New York, produced many favorable press comments.



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AMERICAN ELEMENT STRONG AT RECENT AMSTERDAM CONCERTS

Amsterdam, January 8.—An occasion of unusual brilliance before the departure of Mengelberg for America was the 100th anniversary of the birth of César Franck, commemorated by the Concertgebouw Orchestra in an evening's performance of his works. This composer, years after his death, is now recognized as one of the great ones, and his works are appreciated at last for their truly deep and serious beauty. At this anniversary concert Mengelberg gave a magnificent rendition of the D minor symphony, and further presented three parts of the *Psyché* et *Eros Suite* and *Le Chasseur Maudit*. Eleanor Spencer, the American pianist, was soloist of the evening and played the *Symphonic Variations* with fine feeling and perfect blending with the orchestra.

GOLDMARK REQUIEM PLAYED.

Dutch audiences are slowly becoming acquainted with the works of modern American composers, and the season has thus far introduced to us Schelling and, at a recent concert, Rubin Goldmark, whose *Requiem* was given a first hearing. We found it to be a work strong in color and lyric beauty, built with a sagacious manipulation of orchestral effects but without possessing a striking originality.

MENGBERG'S NEPHEW AS COMPOSER.

Also new to Amsterdam was the *Symphonic Elegy* by Rudolf Mengelberg, which had an especial interest because of the fact that its composer is a nephew of the conductor. He undoubtedly has talent for composition, the *Elegy* showing that he possesses a good knowledge of orchestration and a strong feeling for melody. It is somewhat sombre in color, however, and seems to be inspired here and there by Mahler, of whom we know Mr. Mengelberg to be an ardent admirer. The development of the young composer is of great interest and we are curious to watch what strides of advancement he will make in the future.

PIERROT LUNAIRE AGAIN.

Besides this novelty, the debut here of Schönberg's *Pierrot Lunaire* must be mentioned because of its unusual interest. The good translation by Hartleben of Giraud's poem has received a musical setting so extraordinary that it baffles description. Our idea of what music is is completely turned upside down by Schönberg's medium of expression, and harmony and form, as we understand them, are non-existent. Indeed, in this composition, everything is sacrificed to color, and strange color at that. Even the voice which interprets the poem is of this same idea, neither singing nor declaiming, but delivering a sound somewhere between the two.

Although to our point of view, this seems a striving toward the unnatural, one cannot but be convinced that Schönberg is sincere and that what he creates emanates from absolute conviction. In any case, whether the judgment of this work be severe or cordial, the mark of genius is there, although it is not what we call a healthy spirit. The auditors were bewildered by what they heard, but did not fail to express their appreciation for the declamation-singing of Erika Wagner, who showed a great talent.

DAMNATION OF FAUST HAS BRILLIANT PERFORMANCE.

In collaboration with the Concertgebouw Orchestra under Mengelberg, the Toonkunst Society has presented a rarely heard oratorio, Berlioz' *Damnation de Faust*. The presentation attracted much attention. The chorus of Toonkunst, of which we are justly proud, outdid itself, and all performers, together with Mengelberg, shared in a great ovation.

FAMILIAR FAVORITES.

At the same concert that Goldmark's *Requiem* was given, Birgit Engell, the Danish singer, again charmed us with lieder by Strauss and Mahler with orchestral accompaniment. Her voice is sweet, clear and flute-like. Strauss' *Serenade* pleased so much that it was redemanded. Louis Zimmerman shared in the ovation for his beautiful violin obligato.

Gerard Hekking, the eminent cellist, is another favorite who was recently heard with the Concertgebouw at the Christmas matinee. He was greeted with storms of applause, although the Schumann concerto which he played is a poor medium for displaying his excellent powers.

K. S.

Mrs. Bready Lectures

Mrs. George Lee Bready has just terminated a very successful course of opera lecture-recitals at the Plaza Hotel. There were ten lectures in the course, beginning November 15 and ending January 31. Mrs. Bready's repertory includes the following operas: *L'Africaine*, *Louise*, *Samson et Delila*, *Le Roi d'Ys*, *Thais*, *Tosca*, *L'Amore dei Tre Re*, *William Tell*, *Anima Allegra*, *L'Oracolo*, *Le Coq d'Or*, *Snegourochka*, *Boris Goudonoff*, *Der Rosenkavalier*, *Salome*, *Die Tote Stadt*, *Mona Lisa*, *Tannhäuser*, *Der Fliegende Holländer*, *Der Ring des Nibelungen*.

Mrs. Bready's method of dealing with the subject is instructive as well as entertaining. She gives the student of opera something of real value, and also helps the occasional visitor to the opera house to enjoy the works heard, endeavoring always to lecture upon operas in the repertory of the local company. Her recitals are of no less value and interest to those who never get to the opera at all. By reciting the text in a very dramatic manner, and playing the music with brilliant virtuosity and color, Mrs. Bready really gives an excellent idea of the entire work. She also describes the scenery and the action on the stage in such a way that the audience gets a living picture of the whole. It is as near as possible a reproduction of the opera in miniature.

During the season Mrs. Bready has also had numerous out-of-town recitals throughout New York State and as far south as Maryland. Her offerings have everywhere been received with the warmest approval.

How Mr. and Mrs. Ernest Toy Keep Fit

When the Australian violinist, Ernest Toy, and his wife, Eva Leslie Toy, start out on one of their long tours, as they are now engaged in throughout the State of Kansas under the auspices of the University of Kansas, they deter-

mine that they are going to keep themselves fit in every way, and they find that long walks out into the country is the most effective way of accomplishing this condition. As in the larger cities, the folks living in the towns and small cities are all afflicted with auto-itis and they are fast forgetting the way to use their feet and legs in a good, brisk hike. Mr. and Mrs. Toy plan to walk each day four miles out into the country, refusing all offers of a "lift" by gracious passersby, and they are then in a condition to do from one to three hours' practising in addition to strenuous traveling. They highly recommend this practice to young artists to build up their physical reserve.

The Toys will not return to Chicago until the middle or last of April, as they go to Iowa and Southern Minnesota for a few dates after their work in Kansas is completed.

Activities of Heizer Music School

There have been some interesting and unusual activities during the past year at the Heizer Music School, of Sioux City, Iowa, directed by Mr. and Mrs. Frederick Heizer. In June an unusual program was presented, when there was played a splendid performance of forty violins in unison by pupils of Mr. Heizer. The more advanced pupils fell into the spirit of the performance and made happy the younger players, who did their best to be unsurpassed. Also there were some viola quartets, which were among the first ever written. Mr. Heizer has arranged and paraphrased a large number of these quartets for his pupils

to induce them to excel in this instrument, which he has played all his life.

The annual Beethoven programs at the school also held unusual interest. The first, presented December 13, 1922, by pupils of Mrs. Heizer before the MacDowell Club consisted of a consecutive performance of the five Beethoven piano concertos. This program, requiring three hours of continuous playing, was excellent, affording as it did an opportunity to compare the works as could be done in no other way. Those who took part in this program were Sara Weiner and Harry Thatcher, Jr., each playing the orchestral parts on the second piano for the other. Pupils of Mr. and Mrs. Frederick Heizer presented a program of comparison of the three periods of Beethoven's creative work, a few words on which were given by Mrs. Heizer.

The second annual Beethoven program took place on December 17. Besides Sara Weiner and Harry Thatcher appearing, there was a fine ensemble from the Heizer Music School Orchestra, which played the minuet from symphony No. 1, in C major.

Sir Henry Wood with R. A. C.

London, January 12.—Sir Henry Wood has joined the staff of the Royal Academy of Music. He is to conduct a rehearsal weekly, and also the public concerts in Queen's Hall. It is not unlikely that Sir Henry Wood will succeed Sir Alexander Mackenzie as principal when the latter, who is now seventy-six, chooses to retire. L. C.



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RETAINING THE "ORIGINAL SPIRIT"

By William A. C. Zeff

The doctrine of retaining the original spirit of a song or opera by singing it in the language in which it was written, has been both preached and practised with such success that it may be said to have become deeply rooted in our musical life. It forms the chief argument which is offered whenever the question of the advisability of giving opera in English arises, or the suggestion made that song recitals might be more interesting if the songs were sung in a language which was understood by the whole audience and not only by a few so-called connoisseurs. In spite of the fact that much of the nonsense about the unsingable character of the English language has been dispelled, recital programs still consist of songs, four fifths of which are unintelligible to the majority of the listeners, and opera is almost invariably given in a foreign language.

In the writer's opinion the question of singing in the vernacular is one of the importance of which is very generally underrated, and the persistent use of foreign languages in concert and opera is depriving the public in general from the enjoyment of a form of entertainment which constitutes a highly popular type of amusement in countries where the language barrier does not exist.

That the "original spirit" of a song or aria is contained in the words of the text is a fact which can hardly be questioned, and it may further be argued that the comprehension of this spirit depends upon a clear understanding of the actual words the author has employed to make his meaning clear. Ignorance of the language in which a poem is written constitutes, therefore, an unsurmountable obstacle, and a slight acquaintance with the language would barely serve to give more than an inkling of the author's meaning. Taking these facts into consideration it is astounding to hear people with the merest smattering of a language at their command complain that the beauty of a poem is lost when translated. Can it possibly be argued that the deep significance of Hans Sachs' utterings can be fully grasped by one who has barely sufficient knowledge of German to understand a simple folk song?

The writer cannot help feeling that musicians and writers upon musical subjects, when approached in regard to the subject of translations, succumb to the temptation to view the matter from too personal a standpoint. Obviously to one who has studied song literature in the original languages, translations will make little appeal, but to those who have not, untranslated songs are literally songs without words, and a song without words is not a song at all.

Laying aside all questions of beauty as far as they concern the different languages, and which are, after all, largely a matter of personal taste, a word when disassociated from its meaning becomes nothing more than sound. Since in a general sense all nations make use of practically the identical vocal sounds, namely vowels and consonants, in order to communicate with one another, the fundamental difference between language lies in the fact that the same sounds have not been chosen to describe the identical objects or to express the identical sentiments. The sound itself has no inherent powers of expression, and only becomes of value when associated with the meaning which has been attached to it. For example, the emotion expressed by the words "I love you" in English is voiced in other languages by decidedly different sounds, such as "Je t'aime," "Io t'amo," "Ich liebe Dich." Is it not natural that each individual who expresses his feelings by the use of these different sounds will be liable to feel that the words he employs are vastly more descriptive and eloquent than those chosen by the others? Even if the meaning of the words of other languages is known, unless this is backed by long association and frequent use, it is hopeless to expect that they will be as pregnant with meaning as those which serve as a constant means of communication.

Americans have been censured for a lack of artistic feeling when they have the temerity (or shall we say honesty?) to declare that they do not enjoy hearing people sing in a language which has no meaning to them and refuse to attend operatic performances. The fact that Italians attend the opera with as much enjoyment as Americans attend a vaudeville performance has been made much of, but would the Italians evince the same devotion to opera if the performances in Italy were given in Russian? Take a lover of French songs or German lieder to a recital of songs in Russian or Norwegian and see if the original spirit manifests itself so clearly as when the songs are sung in a language which he really understands. The writer has many times heard Grieg songs sung in German without protest being made that the original spirit was destroyed, yet attempt the same thing in English and immediately objections are raised. It is unfortunately only too true that many English translations of songs are hopelessly inadequate, but once the demand for good translations is felt they will speedily appear. What possible incentive is there to make effective translations when the demand is practically nil? It can hardly be advanced that German is an easy language for the singer, and yet we do not find that the Germans waste time complaining about the difficulties of their language. Opera is popular in Germany, but not opera sung in languages foreign to the Germans, and the writer has witnessed many excellent performances of operas such as Traviata, Rigoletto, Pagliacci, which are popularly supposed to be impossible of translation, sung in German and thoroughly enjoyed by the audiences despite possible loss of original spirit in translation.

That concert and operatic performances are attended only by a very small proportion of the people in the large cities in America is a well known fact, and the same is true of England. Surely there must be a very good reason why English-speaking people seem to lack interest and appreciation of good music. Does this not point to the fact that the majority of people unacquainted with foreign languages find little pleasure in attending musical events which are unintelligible to them? Despite the printing of English translations of the foreign texts which are used at song recitals, and the use of books containing both foreign and English words at the opera, these are at best pitiful makeshifts, and in no way compensate for the failure to make use of an English text. It is not enough to know that around a certain time, certain sentiments are being uttered, the actual words are not used, and no matter what arguments may be offered, a foreign text remains a text foreign in spirit.

Let it be well remembered that songs are poems set to music, and that it is the poem which inspired the music. If the words of the poem are not understood, the intentions of the poet as well as those of the composer are frustrated. Since the music has been composed to give added eloquence to the poem, if this latter is unintelligible, the whole purpose of the song ceases to exist.

Kansas City Conservatory Orchestra Debut a Success

The Kansas City Conservatory gave its first concert before an enthusiastic audience which filled Ivanhoe Temple, January 14. This orchestra was inaugurated and is conducted by Arnold Volpe, the new director of the Conservatory.



"Her voice is of pure and lovely quality, this natural gift being enhanced by an admirable vocal method. She is keenly sensitive to every interpretative demand and her English diction is music itself. And, last but not least, the singer's beauty was no insignificant factor in the evening's pleasure."

The Buffalo News (N. Y.) said the above about May Peterson, soprano of the Metropolitan Opera Co.

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who, who has enlarged the activities of this institution to such an extent that it promises to be one of the greatest factors in the musical development of the Southwest. The orchestra was organized for the purpose of providing ensemble experience for instrumental students so that they might take their places in American orchestras along with European trained musicians.

The concert demonstrated to a marked degree how much can be done with students and amateurs by a competent conductor. Mr. Volpe is a firm handed disciplinarian, and with thorough musicianship and artistic understanding he brings the most and best out of his players. The program was wisely built around the capacities of the new body. It opened with the Bach-Aber prelude, choral and fugue and included Haydn's symphony No. 2, D major; Andante Cantabile for string orchestra (Tschaiakowsky), and Massenet's suite, Scenes Pittoresques. Albert Rosenthal played the cello solo in one of the numbers of the suite with telling effect. The obligato for pizzicato strings in the Andante Cantabile was brought out with beauty and fine tonal volume. This number was by far the best thing the orchestra did. The symphony gave the string body excellent opportunity for delicate effects, which were well utilized.

Mrs. Laurence Dickey, mezzo soprano, scored a success in the aria, Printemps qui Commence, from Samson and Delilah (Saint-Saëns). Her voice is decidedly pleasing and was used with musical feeling.

Chamlee Sings for Former Chaplain

Mario Chamlee was once a soldier in the 77th Division of the A. E. F. In those days his chaplain was the Rev. James M. Howard, and Private Chamlee more than once sang at entertainments organized by Chaplain Howard in the camps. Mr. Howard is now pastor of the South Street Presbyterian Church of Morristown, N. J., and Mr. Chamlee is one of the chief tenors of the Metropolitan Opera Com-

pany, and on January 19 the former private Chamlee again sang for his chaplain. The concert took place in the Rev. Mr. Howard's church and Mr. Chamlee gave it in conjunction with his wife, Ruth Miller, the former Musetta of the Metropolitan Opera Company. When Mr. Chamlee sang in Morristown it was the first time that his former chaplain heard him since the days when our army was forcing the Argonne. The auditorium was filled to capacity and Mr. Chamlee was praised highly for his voice and style. Miss Miller also was enthusiastically received.

DRESDEN SWAMPED WITH RECITALS

Four Americans Appear

Dresden, December 19.—It appears as if all the artists, both visiting and local, are madly trying to be heard before the holiday season begins. The public seems to lose interest in musical affairs about the middle of December, owing to their holiday preparations, when they usually find other needs for their money than concerts. Then again, after the holidays, they are rather slow in resuming their attendance at concerts for the simple reason that a little time is needed for financial recuperation. Artists sense these traits of the public almost intuitively and naturally arrange their concerts so as to avoid unfavorable dates. The result is that recently we have been literally swamped with concerts.

MORE AMERICANS AMONG THOSE HEARD.

In this mass of concerts, America was also represented by pianists, vocalists and violinists. Henry Deering, a pianist of unusual technical as well as spiritual attainment, has just won unstinted praise from press and public in his recital, which included among other numbers the Brahms-Händel Variations. Then came Charles Albert Case, tenor, who has a sympathetic voice and a pleasing personality. His technical and interpretative qualities were displayed in Donaudy's Quattro to renerdo; the Love Song from the Walküre and lieder by Schumann.

Arthur Hartmann in his second recital again proved that he is a musician of superior attainments. In the G minor solo sonata by Bach, his deep regard for the architectural structure of the work was most convincing. Florizel von Reuter, another American violinist, who has spent most of his life here in Germany, demonstrated his violinistic skill and his big tone—too big almost for the small hall of the Künstlerhaus—in his recital devoted to works by Bach, Mozart and Paganini. Besides these four, Dresden has also heard and enjoyed Marcella Kraft and Harriet van Emden, singers; Jenny Skolnik, Sylvia Lent, Rudolf Polk and Max Rosen, violinists, and Harold Henry, pianist, all from America.

ROSALIE MILLER SCORES.

The well known American soprano, Rosalie Miller, had such a great success in her recital here that she was immediately engaged for a big concert in the Exhibition Hall on the same program with Eva von der Osten, Carl Perron, Franz Wagner and others. It is also reported that she will soon appear as a guest in the State Opera. A. INGMAN.

Recent Activities of Milan Lusk

The engagements in the West of Milan Lusk, Bohemian violinist, ended with his appearance on January 5, before the Chicago Musical Club, at Recital Hall, Fine Arts Building, Chicago. His playing called forth many recalls, besides responding with several encores.

Recently the young violinist has been the recipient of several flattering encomiums. On Christmas he received congratulations from his former teacher, the great Sevcik in Prague, who wished him still greater triumphs for 1923. Morgan Eastman, musical director of the Radio station KYW in Chicago, paid the following tribute to Lusk's playing in a letter under date December 14, 1922:

It gives me great pleasure to inform you of the hundreds of requests that we received after one of your concerts on the radio, asking for repetition of the different numbers you have played. It should be gratifying to you to know that these requests come from all over the United States, and I can personally recommend your work as that of a sincere artist. Best wishes for your continued success.

Mr. Lusk left for New York on January 6 to fill many important engagements in the East, besides making additional phonograph records.

The Coulter Concert Bureau of Chicago has just secured this artist who will appear next season under its management.

Bachelier Pupil Scores Big Success

Sara Fuller, coloratura soprano, appeared in a joint recital at Aeolian Hall on January 23, when she scored a unique success. Her program numbers were: Ave Maria (Cherubini), Caro Mio Bene (Handel), Le Bonheur est chose legere (Saint-Saëns), Il Re Pastore (Mozart), Rose Softly Blooming (Spohr), Crying of Water (Campbell-Tipton), and an aria from Linda Di Chamounix (Donizetti).

Miss Fuller, who has studied with the well known New York vocal teacher, Mrs. W. E. Bachelier, for a number of years, created an excellent impression. She possesses a well trained voice of unusually fine quality, and won her hearers by her charming delivery. Her florid work in particular won sincere approval.

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MUSICAL COURIER CORRESPONDENT TEACHES KANSAS TO SING.

Excerpts from an Article by Frank M. Chase in the Dearborn Independent

When, in 1915, Harold L. Butler became head of the fine arts school of the University of Kansas, the institution felt that steps should be taken to satisfy the people's hunger for good music. Among its specific recommendations was that community music be fostered. To this end Dean Butler was asked to promote choruses in several of the larger cities, the idea being that he would so interest a sufficient number of music-lovers in each place that they would give the needed direction to local musical activities. This plan was tried, but it failed, the choruses being abandoned after the second or third year.

"We have approached our task in the wrong way," he said to the university officials, when the matter was again under discussion. "Our appeal has been almost entirely to those already well versed in music, some of whom we have tried to make leaders of their communities. Instead we should arouse musical interest among the people generally, and let them develop their own leaders."

Realizing the failure of its own plan, the university willingly gave the dean opportunity to work out his ideas. Now for seven years before coming to Kansas Mr. and Mrs. Butler had given concerts in small towns, and knew the stimulating effect of such appearances upon a community's musical endeavors. He also knew, from a boyhood spent in an isolated district, what the occasional treat of good music means to people so situated. Accordingly, armed with a belief in the universal appeal of good music, they again set out in the business of concert-giving, but with a higher mission than merely to make some extra money. They were, figuratively, to teach a State to sing.

In pursuance of this policy they have since given the bulk of their concerts in the small centers, and have made a special effort to fill every possible request from them. Before the opening of the present school year they had given 278 concerts throughout Kansas.

Dean Butler has also set the phonograph to work at furthering his more-good-music program. Thirteen sets of records have been arranged, which are available to any organization or school that has or can borrow a phonograph. Each of these sets contains fifteen records, which are selected with a special view to their educational and interest-stimulating values. A series of four sets, for example, illustrates the development of music, tracing its growth from the primitive and barbaric forms to the perfection of the opera, oratorio and orchestra. Other sets are devoted to American folk and war songs, to modern American music and to the patriotic songs and hymns of the Allied Nations; the latter having had an overwhelming demand during and just following the war. Another set, while consisting of excellent music, is primarily for entertainment purposes, having been collected particularly for such gatherings as parent-teachers' meetings.

Excellent results have followed Dean Butler's efforts. Though numerous agencies have been working to the same end, making definite statistics impossible, the last few years have witnessed a notable growth of musical interest in Kansas. This has been reflected in an increased attendance

of concerts and recitals, and in the formation of many community choral and other music organizations. The increase in school orchestras has been particularly noticeable. There has also been a significant increase in the enrollment of music students in the university and other colleges of the State.

While an able musician, there is about Dean Butler none of the affectation commonly associated with the "artistic temperament." From his efficient directness in recital or in leading the singing of a university convocation he might be taken as a high-powered business executive. Indeed, he is not ill at ease in such company, taking an active part in Rotary and Chamber of Commerce activities. He is also of a practical opinion, even as regards music. He does not believe, for example, that the right to perform belongs only to the elect.

"Community music is just now reaching its proper level," he said as the conversation neared his favorite subject. "During and immediately following the war it was over-stimulated. In an effort to interest everybody the appeal of the music used was too low. There was too much jazz. While I like to see community musical organizations I realize that not everybody can participate in them. The others, however, can be taught to appreciate good music, and to do so should be among the aims of community music."

"What kind of music do the people of the country and small towns like?" I asked.

"I have found that they like nearly every kind of music, as long as it is good music," he replied. "Though there is not much difference, the likes of the small towns are somewhat higher than those of the cities. This is because of the greater hunger for good music in the smaller places. 'Give us the very best music that you have,' is the request that I often have from the rural communities. And those people know good music when they hear it. For this the phonograph is largely responsible. It has helped wonderfully in promoting musical appreciation everywhere."

"By giving thought to the musical education of their children in one particular, parents may help the cause of community music considerably, and at the same time increase the entire family's enjoyment of the art. Instead of all learning to play the piano, as is the usual case, each child should learn a different instrument. Ordinarily not more than one can play the piano at a time, but if, for example, the second child plays the cello, the third the violin, and the fourth the clarinet, they may all perform together with pleasure both for themselves and others. Such group playing tends to knit family ties more closely, while by each knowing a different instrument their value to a community's music is measurably increased."

Enesco Impresses Boston

The deep impression created in Boston by Georges Enesco, the Roumanian violinist, conductor and composer, when he appeared as soloist with the Boston Symphony Orchestra,

resulted in the reengagement of this artist as soloist for the New York pair of concerts given by this organization in Brooklyn, February 1, and New York, February 2.

Mr. Enesco recently completed a tour with the Philadelphia Orchestra as conductor and soloist, taking the baton temporarily relinquished by Stokowsky. Upon the completion of the six concerts, the personnel of the orchestra presented Mr. Enesco with a gold watch. In return Mr. Enesco gave to each member of the orchestra an autographed photograph of himself, each photograph carrying a separate theme chosen by Mr. Enesco from the vast number of compositions he has at his command.

BALTIMORE NOTES

Baltimore, Md., January 20.—Pablo Casals, cellist, appeared here early in the New Year. Casals' art is unquestionably great and was attested by a very large audience. Susan Metcalf assisted her husband, adding much interest to the recital. Mr. Casals acted as accompanist for her.

The Philadelphia Orchestra concert was one of the large events of the winter season and the spacious Lyric was packed with an appreciative audience.

Mabel Garrison appeared here for the benefit of the Baltimore Flying Club. Her recital proved most pleasing and those present gave her an enthusiastic reception. Her husband, George Siemon, acted as accompanist.

Titta Ruffo appeared here recently in recital. He was in superb voice and received a tremendous ovation. This was one of the series by eminent artists under the management of Mrs. Wilson-Green.

Alexander Siloti, pianist, and Richard Crooks, tenor, gave a joint recital, January 16. Mr. Siloti remained in the city several days and was entertained frequently, a very large affair being given by Virginia Castelle who has been taking special instruction from him.

The New York Symphony, with Albert Coates as guest conductor, played to an immense audience, January 17. Mr. Coates was recalled again and again after the concert. Frieda Hempel was the soloist and her work was flawless.

Harold Bauer played to a very large audience this afternoon at the weekly recital of the Peabody Institute.

E. D.

Hans Kindler Soloist with Philharmonic Society of Philadelphia

Hans Kindler will be heard as soloist with the Philharmonic Society of Philadelphia on February 11, and in Harrisburg on February 15. He recently appeared at ballroom musicales in a well-known New York hotel on Wednesday and Friday of the same week.

Marie Sundelius Busy

Marie Sundelius, Metropolitan Opera soprano, besides appearing at the opera this month, was a soloist at a Baltimore Musical Morning on February 2. On February 7 she sang a Faust performance at Norwalk, Conn., and on the 17th she appears as soloist with the Seventh Regiment Band in a special concert at the armory.

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MY DOUBLE ROLE: HOW I COMBINE BEING A GOOD MOTHER AND A SUCCESSFUL OPERA SINGER

By Margaret Matzenauer

Can a woman artist make a success of both her art and her home?

In my opinion it is just as easy to be a good mother and a good artist at the same time as it is to be a good mother to two children. A woman can be a good mother to two children at the same time! The good qualities inspired by the mother-instinct do not diminish as the family increases in number; on the contrary, it is easier to bring up two or more children than it is to rear one youngster properly. Her art is simply her other child. Some "artists" are merely step-mothers to their "adopted child," but the same, of course, is true in human relations, and I speak only for the real mother and the real artist.

To all mothers with more than one child, there is one who, in her very heart of hearts, is just a tiny shade of a favorite with her. Being a good mother, she will, of course, not confess to this little soft spot. The same, again, is true of the mother-artist. One of the two children—the human child or art—must necessarily be a favorite, but, being a good mother and a good artist as well, she has the same reluctance to confess it. So far as my personal case is concerned, I know I will never reveal the truth. If I did, either Mr. Gatti-Casazza or a certain beautiful little girl would take me to task for it, and both would be right.

A CHANGE OF BELIEF.

Before I had a child I was one of those who believed that being a mother and an artist could not be combined successfully. Motherhood, however, changed all my ideas on the subject, and if there is one thing in the world of which I now am firmly convinced, it is that it can be done and done well. Adrienne, my little girl, has celebrated her ninth birthday. The public is the best judge of whether or not I have been a good singer in the nine



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MARGARET MATZENAUER AND HER DAUGHTER ADRIENNE

years that have passed. Anyone who knows Adrienne and notices how she has been brought up will, I trust, agree with me that I have been as good a mother to her as it was in my power to be.

DOES NOT DO THINGS BY HALVES.

The secret of success as a mother and as a singer is very simple. It is this: I never do things by halves. In other words, I do not really divide my time and attention between my home and my art, but give my full time and my full attention, and what is more my full devotion, to each of the two—in the right place and time.

Thus, when I am on the opera stage or on the concert platform, I am not half a singer, but I endeavor, with all my heart and all my soul and all my mind to be a singer. And when I am at home, I am not half a mother, but similarly, I endeavor, with all my heart and all my soul and all my mind to be a mother. When I am engaged in my art, home, for the time being, is a closed book and I give myself completely to my work. On the other hand, as soon as the curtain falls, art immediately falls into the background, and home looms up and takes possession of every fibre of my being. In short, I refuse to permit those two great factors in my life to interfere with each other in the slightest degree.

My original comparison, you may notice, holds good again: no real mother with two children is half a mother to one child and half a mother to the other; she is a whole mother to both of them.

And now let me tell you, if you are interested, something about my ideas on how a child should be brought up and about the manner in which I carry them into effect. As much as possible I look after the education of Adrienne myself. In this connection I am singularly fortunate in being able to do most of my work in New York City. If I had to be away most of the time, I should not know how to fulfill my duties as a mother. I pity the actress-mother who is "on the road" the better part of the year, and fail to understand how she can do well by her children. This season I am scheduled to give twenty-four performances with the Metropolitan Opera Company and, what with rehearsals and practice, that keeps me at home a good deal, still I shall have over fifty concerts by the end of the season and my concert "dates" will carry me all over the United States.

NOT A FADDIST.

During those short absences on tour, an exceptional goodness looks after Adrienne's physical and mental well-being, but she does it according to the most minute instructions I give her. Please do not think that I am a faddist or a "crank" on the subject of child-hygiene and education, but

VICTOR GOLIBART TENOR



Towles Photo

His voice is trained to the last degree of art and his singing is akin to perfection.

Richmond (Va.) Times Dispatch.

THE L. D. BOGUE CONCERT MANAGEMENT
130 West 42nd Street, New York

I do believe in regularity and in guarding a child's bodily and mental health scrupulously.

Most of the year we live on my farm, The Homestead, at Macy Park near Harrison, in Westchester County, where we have fourteen acres of ground. I bought the farm expressly for Adrienne, for I am a firm believer in a lot of fresh air and in outdoor life. I am convinced, too, that constant contact with nature, with animals, trees and flowers, has a great influence for good on a child's character.

Adrienne goes to Rye Seminary, a private school in Rye, a little town in the neighborhood. The rest of the time she spends on the grounds, in the flower gardens, or on the tennis court or with her pets. The pets play a very important part in Adrienne's life. There is Barry, her great St. Bernard, who is just about her age, having grown up with her from a puppy; Bobby, the little terrier and playmate both to Adrienne and Barry; Musetta, the kitten; the bunnies, the chickens, the pigeons and, of course, every spring a pet lamb.

When a very small child, Adrienne had a sweet little voice, but some time ago her tonsils were removed and her voice has had a somewhat husky quality ever since. This circumstance, however, she does not allow to interfere with her favorite indoor sport, which is imitating everything I do in the way of singing. I assure you it is a pretty difficult task to keep a straight face when she is thus engaged.

ONE CURSE OF THE OPERA STAGE AND CONCERT PLATFORM.

I have often been asked if I should like Adrienne to become a singer. My ideas on that score are extremely pronounced.

If it should develop later that Adrienne has the talent and vocal material to become a great artist, I shall be happy to assist her in every way to make a career for herself. But—if it should become apparent that she has "a nice voice" or even "a very nice voice," I will put down my foot on any plans for a career with great vigor, for I think that the one great curse of the opera stage and the concert platform, as well as of any other form

of art, interpretative or creative, is mediocrity. We have too much of it by far and the last thing I intend doing is to help contribute to the vast army of struggling, hopeless misers who are politely known as "pretty good artists."

Simmons Sketched by Bellows and Speicher

William Simmons, baritone, is to be honored by being sketched by George Bellows and Eugene Speicher, two of America's best known portrait painters. All three of these artists summer together at the artists' colony, Woodstock, N. Y., where many celebrated painters and musicians spend the warm months.

Mr. Simmons was one of the artists selected to sing with the Philharmonic Orchestra at the Stadium this past season.



WILLIAM SIMMONS

He was heard recently at the home of Oscar Strauss, with Frank Sheridan, pianist, at one of his Salon Musicals.

Busy at the Cornish School

Besides the regular study work at the Cornish School of Music in Seattle, a great many musical events have taken place during the month of December and January. Among them was a program given before the Seattle Press Club on December 13, by Alexine Whisnant, Gertrude Nord and Alice Muench; and a concert on December 21, which dedicated the new hall of the State Penitentiary, the program being presented by Elizabeth Onsum, Gertrude Nord, Annette C. Kelley, Elizabeth Choate, George Garber, Frances Williams, and Emmeline Ruddock.

January affairs opened with recitals by vocal pupils of Mrs. Sara Y. B. Peabody, on January 3. Other events included a recital at the school by the Chicago pianist, Lois Adler, on January 15; and a recital by the voice pupils of Mr. Jou-Jerville, on January 18. Edouard Potjes, of the piano faculty, gave two recitals, one on January 22, and the other on January 29. One of the February events will be the presentation of scenes from opera in costume on February 9.

Robert O'Connor Gives Recital

Robert O'Connor, the young American pianist, gave an informal recital at The Art Center on Sunday evening, January 14. His program began with the Gluck-Brahms Gavotte, and included works by Scarlatti, Chopin, Liszt, Sgambatti, Palmgren and Bortkiewicz; and an American group made up of MacDowell, Griffes and Bainbridge Crist. The latter's Chinese Dance, which is delightful musical humor, had to be repeated at once. Mr. O'Connor's playing was clean cut, effective and musical, making an excellent impression on the audience which had gathered to hear him.

Gustav Holst to Conduct at Ann Arbor

Gustav Holst, the English composer whose symphony, The Planets, made a decided impression when played here last season, has been engaged by the management of the annual festival at Ann Arbor to come to this country and conduct his own large work for chorus and orchestra, Hymn of Jesus, which is to be given there on the evening of May 17, its first performance in America. This will occupy about half the evening, the rest of the program being devoted to some orchestral works of Holst.

Vreeland in Newark, Keene and Northfield

Following Jeannette Vreeland's recent oratorio engagements come bookings for recital and club appearances. In Newark, Miss Vreeland sang with the Newark Lyric Club, Dr. Arthur D. Woodruff, conductor, an organization of forty-seven years of activity. In Keene, N. H., she sang with a men's chorus, the Keene Choral Club, under the conductorship of Nelson P. Coffin, and in Northfield, Mass., she gave a joint recital with Richard Crooks, tenor.

BONCI

Says:

There is no voice defect that can escape her notice and that cannot be corrected by her ability, tremolo included, when bad training has not gone so far as to cause looseness in the vocal chords."

"In examining a student's voice and finding it at fault, I always suggest to him to consult

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"PIANOFORTE PLAYING OF A HIGHER ORDER THAN THAT DISCLOSED AT AEOLIAN HALL LAST NIGHT WILL PROBABLY BE HEARD AT SOME, BUT NOT MANY, RECITALS THIS SEASON. IT WILL COME FROM NOT MORE THAN HALF A DOZEN MEN WHO HAVE LONG AGO BEEN ACCLAIMED AS MASTER MUSICIANS AS WELL AS VIRTUOSOS."—H. E. Krehbiel in *New York Tribune*.

SECOND NEW YORK RECITAL

"An outstanding figure among the new pianists thus far heard in New York this season."—*New York Herald*, Dec. 8th, 1922.

"It would seem that one hearing was enough to gain MüNZ a sizable and appreciative public, to judge from the crowd which came to his second recital."—*New York World*, Dec. 8, 1922.

"Pianist MüNZ scores another triumph."—*New York Telegraph*, Dec. 8, 1922.

"His admirably elastic tone, broad phrasing and relaxation in powerful passages told particularly in the Brahms F minor sonata."—*New York Sun*, Dec. 8, 1922.

"M. MüNZ made his second appearance at Aeolian Hall before a large and appreciative audience."—*Pitts Sanborn, New York Globe*, Dec. 8, 1922.

"He played with both tenderness and romantic passion."—*New York Journal*, Dec. 8, 1922.

"M. MüNZ, at his second piano recital, created as great a furore as he did at his first some weeks ago."—*Frank H. Warren, New York Evening World*, Dec. 8, 1922.

"M. MüNZ is a young pianist with a brilliant technique, who gives promise of becoming a very interesting artist."—*New York Telegram*, Dec. 8, 1922.

"MüNZ has that indescribable thing, a musical personality."—*Katherine Spaeth, New York Mail*, Dec. 8, 1922.

SOLOIST WITH NEW YORK SYMPHONY ORCHESTRA

"The solo instrument was excellently played by Mieczyslaw MüNZ."—H. E. Krehbiel, *New York Tribune*, Jan. 15, 1923.

"Polish pianist plays brilliantly with New York Symphony."—*New York Times*, Jan. 15, 1923.

"MüNZ's playing of the Franck composition was something to remember with delight."—W. J. Henderson, *New York Herald*, Jan. 15, 1923.

"The delicate charm of his phrasing, the fine expressiveness of his touch and the unobtrusive warmth of his sentiments were not wasted on music that for lack of variety grows tiresome."—Max Smith, *New York American*, Jan. 15, 1923.

"MüNZ gave his audience some exquisitely liquid tones and buoyancy of rhythm with transcendent effect."—Deems Taylor, *New York World*, Jan. 15, 1923.

"The youthful but scholarly and brilliant Mieczyslaw MüNZ was the soloist and in his masterly display he proved once more his rightful position among the foremost of the younger generation of pianists."—*New York Telegraph*, Jan. 15, 1923.

"He brought fluent and bright fingers to the task, and a subtlety that found its answer in a charming tone."—Gilbert Gabriel, *New York Sun*, Jan. 15, 1923.

"MüNZ showed his beautiful tone to advantage, and the balance between orchestra and pianist was so perfect that one forgot the personal element in the pleasure of complete welding."—Katherine Spaeth, *New York Mail*, Jan. 15, 1923.

KNABE PIANO

Exclusive Management:

HAENSEL & JONES

"He gave a highly poetic and satisfying performance of the Cesar Franck Symphonic Variations for piano and orchestra."—Paul Morris, *New York Telegram*, Jan. 15, 1923.

"He, too, has already won his laurels here as a recitalist."—Frank H. Warren, *New York Evening World*, Jan. 15, 1923.

"Mieczyslaw MüNZ played the solo part of Franck's 'Variations symphoniques' and gave an excellent performance of it."—Herman Weil, *New York Journal*, Jan. 15, 1923.

INDIANAPOLIS RECITAL

"It is not likely that Indianapolis will hear such piano playing again this season as it heard when Mieczyslaw MüNZ, Polish pianist, gave a recital under the auspices of the Matinée Musicale. MüNZ plays like one of the great masters. It seems that he must be in some way the reincarnation of those musicians of a by-gone day, about whom there is such a halo of glory. Few of the present day pianists of first rank play any better. He is, indeed, like the realization of an ideal, for his art is as nearly perfect as art can be.

"It is incredible to find one so young—he looks as if he had scarcely attained his majority—who does such magnificent work. His technique has reached that point where it does not seem like technique at all; it is comprehensive enough to include any difficulty set down by the composer. His hands are large and his fingers long, so he can accomplish feats with ease. In fact, he sits at the instrument almost casually, evidencing no penchant for parading his gifts. He simply plays.

"His tone is full of color and its shading ranges from the most delicate pianissimo to the biggest fortissimo. Yet, no matter how big his tone may become, it is never loud, never raucous. It has nothing but music in it. His phrasing, too, is a thing of great beauty. He plays as a singer sings. He realizes the value of accentuated melody, of slight pauses and dramatic stops, of long sweeping phrases. There is, however, no ostentatious display of virtuosity. The music is within him, and he reveals it in the manner of a prophet. It is something of an experience to hear him."—Walter Whitworth, *Indianapolis News*, Jan. 19, 1923.

BOSTON RECITAL

"The playing of young MüNZ is nothing short of magnificent."—Irene Cushman, *Boston Telegram*, Jan. 25, 1923.

"It did not take more than the first number to discover that MüNZ is a pianist far and away above the remainder that have come and gone from Boston this season."—Zoe Faber, *Boston American*, Jan. 25, 1923.

"There are in MüNZ's playing qualities which should in a day not long to come make him one of the great pianists."—Olin Downes, *Boston Post*, Jan. 25, 1923.

"He is already a pianist who commands respect; a virtuoso who is also musical; he is also master of tonal gradations and nuances."—Philip Hale, *Boston Herald*, Jan. 25, 1923.

"His technical attainments are remarkable, even for these days in which virtuosity flourishes by the roadside."—*Boston Transcript*, Jan. 25, 1923.

AMPICO RECORDS

Aeolian Hall, New York

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In music, as in everything else, the expression of
truth is simplicity.

If music is good, what matters it whether it be
written by an Eskimo, a German, or a Fiji Islander?

Columbus discovered America but it did not take
the European musical artists long to find out about it.

"Perhaps modern dancing is called dancing for
the same reason that modern dance music is called
music."—Princeton Tiger.

That American composer whose apartment was
robbed a few days ago said that he cared more about
the compliment than about his loss.

There will doubtless be great curiosity both to
hear and see Vladimir de Pachmann when he comes
over here for next season. The books show that
de Pachmann is no less than seventy-four years old,
but the veteran has been drawing enormous audi-
ences in London and, report says, playing even better
than he did half a century ago.

Emerson Whithorne, composer, has had a string
quartet, Three Greek Impressions, accepted for pub-
lication in France by Maurice Senart. This work
was first played last season at the first concert of
the International Guild of Composers and has since
been regularly in the repertory of the Zoellner
Quartet.

One suspects the fine Italian hand of Manager
Wagner behind the publicity that Mary Garden
achieved through her treatments by M. Coué, the
"every day in every way" gentleman. And our
Boston correspondent testifies in his report that
Mary's voice never sounded better than it did last
week. If M. Coué will drop in when he comes back
to New York, we shall be glad to furnish him with a
list of prospects whom he could help a lot—inciden-
tally helping us a lot, too.

In securing the services of Carl Friedberg to
conduct a course of ten weeks in which he will
elucidate by performance, criticism and explanation,
the correct interpretation of the character and style
of various periods of composition from Bach to
the moderns, at the Institute of Musical Art of the
City of New York, director Frank Damrosch offers
to serious pianists and piano students a rare oppor-
tunity. These sessions will be given in the Recital
Hall of the Institute several evenings each week—
from eight to ten—beginning February 12. The
MUSICAL COURIER tenders its hearty congratulations

to Director Damrosch for his wisdom and foresight
in inaugurating this series, and feels certain that
the expectant results will be realized.

Prima donnas consider anyone a good conversa-
tionalist who listens while they talk about themselves,
says the impish MUSICAL COURIER office boy.

France evidently intends to collect large royalties
as well as measurable reparations. The reparations
are to come from Germany, but it appears that any-
one is welcome to pay France royalties. Recently the
British National Opera Company desired to perform
Louise. Promptly the music publishing cousins
across the Channel demanded \$1,000 royalty. Very
politely the English producers declined the privilege
of using the work.

Ermanno Wolff-Ferrari, who has been silent for
many years, has just finished, so reports say, a new
opera, le Prince Colibri (Prince Nightingale), all
the characters of which are birds. Germany already
has one opera of that sort—The Birds, by Walter
Braunfels, with the book founded on the comedy
of Aristophanes. Our bet is that Wolff-Ferrari's
opera will be much pleasanter to listen to and easier
to digest than the sophisticated work of Braunfels.

Congratulations to the authorities of the Ann
Arbor Festival for broad-sightedness and enterprise.
On May 17, as one of the features of their festival,
they are to give the American premiere of the Hymn
of Jesus by Gustav Holst, whose Planet symphony
made a decided impression when played here last
year. And further, they have engaged Mr. Holst
by cable to come over here and direct the work.
That is the way to do things; and that is the sort
of thing which impresses Europe with the fact that
there is some decidedly intelligent music-making in
this country.

An esteemed Australian contemporary is still
publishing that thrilling serial, Notes on the Inter-
pretation of Beethoven Sonatas, by J. Alfred
Johnstone. It will be remembered that the MUSICAL
COURIER, with characteristic enterprise, cabled for
the American rights for this masterpiece, including
rights of dramatization, book rights, movie rights,
comic opera rights, radio-broadcasting rights and
any and all other rights not specifically mentioned
above. Publication, however, could not begin until
the complete serial has appeared in Australia; thus
it might still be several years before we could begin
to offer this ravishing tidbit to our readers, even
should our offer be accepted.

NOT FAIR PLAY

Schönberg first protested the performance of his
Pierrot Lunaire by the New York section of the In-
ternational Composers' Guild, but later gave his con-
sent. Had he seen the performance—which is re-
viewed in another column—he surely would have
been sorry that he changed his mind. Unless our
memory of the early foreign performances is wrong,
it was Schönberg's intention to have his little orches-
tra hidden behind a screen, before which the speaker,
clad in fanciful pierrot costume, should stand. Also
the original idea was to have a man's voice speak the
poems, though Schönberg consented to change of
sex in the first performances, since the woman who
recited—an ex-actress, retired from the stage and
married to a rich man—paid M. 30,000 for the priv-
ilege of doing it on a tour of the German cities, and it
was this money that enabled Schönberg to introduce
the work. Thirty thousand marks were nearly seven-
ty-five hundred real dollars in those days!

Whether or not one has any great belief in this
Schönberg work it would have been so much more
satisfactory to have heard it as he meant it to be
heard. Since it represents the extreme of descriptive
music, one should at least have been able to hear the
text of which the music was descriptive; as a matter
of fact, owing to one cause or another, not one word
in five could be heard or was intelligible when heard.
The International Composers' Guild does no service
to itself, Schönberg, or anybody else by such a
parody. The orchestra—which should receive credit
for a wondrously fine playing of the extremely diffi-
cult score—was in full sight, instead of being hidden,
and frequently too audible; the speaker was not in
costume, but in ordinary clothes, and for the most
part altogether too inaudible.

We do not share in the enthusiasm of some of our
foreign correspondents for Schönberg. It may be
that he is the musical Messiah to lead us into new
paths. We doubt it. But we do like to see fair play
for everyone and fair play was not what Schönberg
received at the hands of the International Guild.

THE OPERA HOUSE

The title of this really ought to be *The Opera
House And The Upright*, but the upright really
hasn't nearly as much to do with it as the opera
house, or, rather, Opera House, for the capitals
must not be omitted.

It happens that Berumen's manager got his
dates tangled so that the people in one place
where he played did not know until the last
moment whether he was going to play there or
not, and when he finally turned up had nothing
for him but an upright piano.

He told about it in an interview which ap-
peared in the Musical Courier some weeks ago,
and the town objected. Several of them wrote
in and said they thought our correspondent was
a little hard on middle western towns, and one
remarks that "people are not hicks because they
live in a small town."

We never said they were. Although we have
read *Main Street* and have, ourselves, wandered
up and down more than one Main Street, we
never for a moment supposed that the people of
any of the million Gopher Praries in the U. S.
were hicks. In fact, after reading *Main Street*
we began to suspect that we Fifth Avenue guys
were the hicks and that the most of the regular
fellows were living somewhere else.

And especially we didn't think the author of
Main Street was quite telling the truth when
he described all the people who were interested
in art and culture in that book as being sort of
half degenerates, long-haired, wishy-washy, dis-
contents.

But we must not forget the opera house. Mr.
Berumen's interviewer wanted to know if he
did not play in the Opera House.

"It was a theater," said Mr. Berumen.

"Oh, yes, it is a theater," said the interviewer,
"but, nevertheless, it is the opera house."

It is now, one of our correspondents informs
us, known as Tibbitt's Theater. But that does
not prevent it from being the Opera House.
Most of the opera houses in America have now
been re-christened, but you will find that in
many towns the old name still sticks.

Opera House! What memories of the good
old days the name brings to mind! And what
an interesting phase of American art-psychology
does that invariable misnaming of the theater
present to us! The country, America, that has,
and always has had, the least opera, has had the
greatest number of opera houses.

Some of those houses, indeed, did occasionally
have opera. One of our correspondents writes
(about this particular opera house): "We have
had many fine operas in the building before the
days of continuous movies, I call to mind Emma
Abbott and the Bostonians."

But most of the things that got to the opera
houses of America before the days of movies
were melodrama pure and simple—Uncle Tom,
Old Homestead, Hoyt's Hole in the Ground, the
Still Alarm, Ed Harrigan in various Irish plays,
a few Shakespeare actors, and the like.

Why has the American opera house never
been an opera house? That is one of the
mysteries. Many a man has lost his pile trying
to solve it, and many another man will go on and
do the same thing in spite of the experiences of
his predecessors. Opera in Italian, opera in
German, opera in English—the result is the
same. People do not go in sufficient numbers
at sufficiently high prices to pay expenses. Now-
a-days they prefer the movies. In the old days
they preferred the drama, melo or not.

Is the American public an "upright" public?
Is that about their size? The only sort of music
the medico-hero of *Main Street* could under-
stand was the lodge band? How many men in
our United States are just like him and why?

The "why" is the important part of it, for it
matters not how many there are if we can find
no cure for them. Personally we are inclined
to the belief that the man could be approached
through the words. Good, stirring or senti-
mental songs with good, stirring or sentimental
words in good, plain, understandable English.

He might even like opera if the words were
easy enough to understand. And then the opera
house would really be an opera house and the
ladies would be able to get Mr. Main Street to
loosen up and buy them a grand piano to keep
on tap for the visiting Berumens.

MAKING AMERICAN MUSIC

We have here two articles on American music, or on Americanism as it applies to music. One is the report of an address by John Powell (and we hope we have reported him correctly); the other is a serious appeal by Bernard Miller to the American composer to do worth while things, and to the public to support the American composer.

This is of interest just now, particularly because it is proposed to organize an American section of the International Society for Contemporary Music. O. G. Sonneck has been authorized to appoint a committee to study ways and means, and Mr. Sonneck has appointed the following: Mrs. Arthur M. Reis, J. Lawrence Erb, Albert Stoessel, William B. Tuthill and Emerson Whithorne.

It is the intention of the International Society for Contemporary Music to give a series of "international" concerts each year. Last year, although the society was not fully organized, a series of concerts was given at Salzburg, and The Nation remarks that "it was astonishing to see Ernest Bloch and Percy Grainger listed as Americans, whereas Lee Sowerby was the only native composer selected."

The fact that these concerts are to be international, each country to be represented by composition selected by its local branch, brings up the question of Americanism as it has never been brought up before. So long as we remain in America we can go as far as we like in pluming ourselves with foreign feathers. We can claim Bloch and Grainger, Ganz, Godowsky, Gallico, Gruenberg, Loeffler, and the rest of them as American if we please—so long as we remain in America.

But what will be the result if we send the compositions of these musicians abroad as representative American compositions? Would not other people, like The Nation, say it was "astonishing?" And

would not the countries where these composers were born have a perfect right to protest at being deprived of the honor of paternity?

The matter is not so simple as it seems. Speaking to a very noted naturalized American the other day we suggested that Cesar Franck was generally, in France, considered to be a French composer, though the rest of the world considers him a Belgian in spite of his long residence in France and in spite of the fact that he was a naturalized French citizen. This musician protested. No, he said. Even in France Cesar Franck was always spoken of as a Belgian.

And in the very next breath this musician said: "I am an American," with such vigor that one felt that he would be offended at being reminded of the country of his birth, or hyphenated. Therefore, in his mind, what applies to Franck does not apply to him. And this will be found to be true of the majority of naturalized Americans. They, at least, are willing, even anxious, to be considered American musicians, American composers.

But what will the world think? The world refuses to accept Rossini or Meyerbeer or Gluck as French, Handel as English, Beethoven as Viennese. And has America so little stability, individuality, personality, that the world will change its rule of thought to suit this particular case?

In that case let us, by all means, play Little Jack Horner to the international pie. Let us put in our thumb and pull out a plum. (And while doing it we might just as well pick out a few good ones. We might invite Strauss, Ravel, Malipiero, Sinding, Sibelius, Falla, Puccini, and a few more to come over here and become naturalized and be "American" composers!)

It sounds foolish, doesn't it?

POWELL ON AMERICANISM

Under the auspices of the Schola Cantorum of New York John Powell gave a lecture recently at the home of Mrs. Reginald De Koven, his subject as announced being "The Tracing of American Folk Song." That would have been an interesting subject, no doubt, though academic, but Mr. Powell did not confine himself to it. The real subject of his lecture was Americanism, and he made a stirring address of it, almost political.

Mr. Powell has the courage of his convictions. He believes that America is an Anglo-Saxon country and is not afraid to say so. He scoffs at those who would accept the American Indian as the only real American, and ridicules the idea of the melting pot. Why, he asks, should we believe that we can express the spirit of Americanism by building our music on Indian melodies or Negro melodies? The Indian melodies are American, but they are not Anglo-Saxon American, and the Negro melodies are for the most part mere negroid perversions of Anglo-Saxon and German tunes brought in by the Whites and then developed, emotionalized, by the negroes. Even the Spiritual, which we have been taught to believe is really Negro is nothing but the White man's spiritual of the forties during the great revival of the day that started in England and was brought from England to America. Not a single one of the Spirituals is African.

If we are going to use folk song, we must use Anglo-Saxon folk song. To say that we might just as well use the folk songs of the many other people from all over Europe who have come here to live is as reasonable as to say that we might just as well adopt these peoples' languages and ideals. But our language is English and the ideals upon which this country was founded are English ideals brought over here by English people.

If we are to have any American music of a definite, well-defined type we must consciously graft our music on the music of some older country. In spite of ourselves our American folk song literature is Anglo-Saxon. The tunes of Foster are not Negro but Anglo-Saxon, and this is true of all of the tunes we have universally adopted, in spite of their imitation of what we suppose to be Negro, and our willingness to believe them Negro.

This is as it should be. We cannot adopt the ideals of one country and the culture of some other. Our nation was founded on Anglo-Saxon ideals of freedom, good sportsmanship and fair play, and it is well to remember that all of the stability that there is in the world today is to be found in Anglo-Saxon countries. The majority of people living in America today is certainly not Anglo-Saxon. There are millions of Negroes, millions of immigrants from all

over Europe and Asia and their direct descendants. But we never think of accepting these peoples' languages or ideals. We demand of them that they become Americanized, that they adopt our ideals as well as our language.

Then we, ourselves, must consistently do the same and accept an Anglo-Saxon folk song basis for our music, or, at least, no other. People claim that ragtime and jazz are distinctively American. Perhaps so, if you believe the spirit of Washington and Lincoln can be expressed by rag-time and jazz. (Laughter.) All conscious attempts to make American music must fail. You can no more manufacture a musical idiom that you can a nation.

YOU ARE MAKING AMERICAN MUSIC

By BERNARD MILLER.

The future of American music depends upon you!

We mean the entire question of whether we develop a national music, or neglect to; whether we step forward or stand still; and, if we do step, the direction we take, the ultimate goal we reach, depends entirely upon the individual.

We speak of the development of Greek art, of the tendencies of the modern French drama. One might think that art or drama or music were something animate which was taking its own course irrespective of what the human race desires. This is fallacious. Let us always remember that the development of any art means merely the mental development and change not only of the people who fashion it, but also of the people who buy and enjoy it.

Only as we come to regard our music, as we change it, as we ourselves make it, will our music be.

American music still is very much in the making. It lacks the distinction and individuality which characterize the French, German, Italian and Russian music. But it has the advantage of being able to make its study of them the base-work for an American music which shall be greater than any of them—if only it will achieve with open eyes and a keen sense of values.

Music at its best has been brought to its present state from the comparatively recent times of the Middle Ages. Before that time, the student of the history of music finds, there were only the crudest of musical forms and the most primitive of musical instruments. The fact that so much has been accomplished in such a few hundred years in Europe should be of greatest inspiration to American composers, musicians and music-lovers.

America turns to the Old World for all its artistic traditions. Our musical libraries and publications are filled with the works of European masters. It

is obvious that in music, as in the other arts, Europe and the masters of Europe should guide us. Bound by no hampering traditions at home the American composer has the artistic wealth of the Old World to draw from.

The mysticism of Russia, the German perfection of form, the French ethereal lightness and delicacy, the Italian lyric quality all are available to the American composer. But he must draw the soul of each in creating something that is greater than any single one of these, if we are to have a transcendent musical art.

Immense possibilities are given the American composer for fusing the various music of Old World nations into a superlative amalgam. But here he finds the age-old problem of the artist: art for art's sake or for the lure of the almighty dollar? staring at him. Far too frequently do we pass by our American composer of real merit to worship at a foreign shrine, with the result that the American can either become a vagabond or climb on the band wagon of cheap, popularized, narrowed music.

In America, too often the young composer is subjected to an attitude of indifference which is far more discouraging than active opposition. It is a good sign when critics or disciples of other schools attack each other. But we do not have enough of that in America. Instead of discussing various American composers, their opera, symphonies, songs and compositions are ignored in a manner little worse than the unctious praise and fulsome commendation bestowed indiscriminately by organized boosters of "American music."

From time to time efforts have been made to persuade us that Negro music or Indian music is the "real American music." At least that is how the impression finally reached the popular mind. This, of course, is absurd. The only music which ever will be the real American music is a music which is of, by and for the average American. And the average American is a far different person from the average Indian or Negro. The music which in the end will be embraced by America is something which expresses the vigor, the originality, the youth, and the broad optimistic vision of the American people.

Getting back to our original statement that the future of American music depends upon you, and me, and all the people, let us see what we can do to make it a greater, better music—ultimately the greatest music the world ever has known.

The master works of the Old World furnish ample material and inspiration. But they must not be slavishly imitated. Our music must find an appreciative echo in the hearts of the people. Let us pause for a moment and consider the place in the ultimate American music of "jazz."

Shall we adapt the forms of the sonata, the polyphonic, the symphonic poem, the scherzo, and so on, to this popular principle? Or shall we utilize the technic acquired from the study of the Old World masters in developing wholly new and different mediums of expression? In this matter let us try to be broad and tolerant.

The fact that jazz and ragtime did not spring from Europe does not stamp them as unworthy. They are admittedly primitive, but so is any new movement, and any new invention in the days before many minds collaborate to improve them. Jazz is crude and unfinished as measured against the great musical standards of European countries. But who can say that a composer with the strong national characteristics of Franz Liszt will not find in them a mine of possibilities for development into form comparable to his immortal Hungarian rhapsodies? Let us encourage the Liszt of America wherever and whenever he may be found!

All manner of education which will make the American public more willing to recognize the American composer and exponent of real American music should be encouraged. Great artists should expend some of their time in perusing the works of little-known composers, so as not to overlook the potentially great writer of music.

Music clubs and musical organizations of all sorts should set apart a portion of their time for programming American composers, and should patiently review the works of the most obscure composers. If ever we are to be able to point proudly to a school of men producing distinctively American music, surely we will have to be the nation to encourage them. Americans should be the ones to listen to and to recognize American music. The artist sometimes is recognized abroad before he is recognized at home. But much more often he finds his first success among the people he understands, and who can understand him.

Frequently Americans are lured by wide advertising
(Continued on page 23)

VARIATIONETTES

By the Editor-in-Chief

M. B. H. inquires: "I have been able to figure out that the violinists should spend their summer vacations in Bowie, the vocalists in Sing Sing, the harpists in Harper's Ferry, and the cellists in Monticello, but where on earth are the poor pianists to go?" To the Florida Keys, of course.

Manager Paul Longone tells a story about Titta Ruffo and an enthusiastic young female who was complimenting him exaggeratedly at a dinner. "I thought you were wonderful—divine—I just adored you—your singing and acting—and—and everything." "In which opera did you hear me?" inquired the baritone. "Why—it was—let me see—oh, yes—it was Romeo and Delilah."

Agnes Smith, writing in a Sunday newspaper magazine: "In asking the ordinary man to use his imagination, Coué proves himself an idealist; he might just as well ask the ordinary man to stand up and play the English horn solo from Tristan and Isolde."

Karl Kitchen, just returned from Hollywood, Cal., met Lubitsch there, the famous German film director. "What did you like best at the New York theaters?" Kitchen asked. "The Ziegfeld Foolishness," was Lubitsch's answer.

"Why do tenors get that way?" inquires J. P. F., laconically. And one can only reply in the words of the old saying, "The higher the fewer."

Ursula Greville, delightful singer of songs and editor of *The Sackbut* (a London musical magazine often quoted in these columns) is a great admirer of many American concert songs and performs them not because she desires to flatter this nation but because she thinks they have genuine merit. Miss Greville intends to introduce American works to English audiences when she recrosses the Atlantic shortly, and our native unrecognized composers would do well to send her their songs at the Hotel Wellington, 55th Street, and Seventh Avenue, New York. We asked Miss Greville to write for the *MUSICAL COURIER* an article entitled "How I Made My First Million As a Musical Editor," and she answered: "My first million what? Enemies?"

In a letter received by us from Chicago its writer remarks in a sentence that has a disparaging tone: "... and Rachmaninoff wrote only one C sharp minor prelude, didn't he?" Yes, he did, and Schumann wrote only one Traumerei, and Liszt wrote only one second rhapsody, and Brahms wrote only one first symphony, and Schubert wrote only one Erlking, and Debussy wrote only one Pelleas and Melisande.

A bridge player very properly corrects a last week's paragraph by saying: "You probably meant that the climaxing loud player doubled forte and then redoubled into fortissimo."

Nilly says that Willy attempted an abominable bridge joke about "A Minor Suit," by Bach.

Demi-education is one great trouble with this country, and music is the worst sufferer from it.

Così fan Tootsie, a foolish friend of our calls Mozart's current production at the Metropolitan.

A speaker at a recent banquet referred to "a subsidized or commercialized musical press" in this country. One would imagine that every jassack knows that music papers, in this country and everywhere else, are subsidized by their subscribers and advertisers, and could not be published if such were not the case. As for the charge of commercialism, that is rather a compliment in a commercial land like ours, for it implies the much admired ability to make the ledger show a larger intake than expense. The difference between the two is commonly known as profit. A music paper that does not have profits must be run either by a fool or by a philanthropist with an unlimited bank account. We know that no music paper in America is run by a philanthropist.

"Are the New York music critics good musicians as a rule?" asks Robert Ogden, of Philadelphia. In this country music critics are not recruited from the ranks of musicians as a rule, and the musicianship of one who is neither a composer nor an executive

musician always is open to serious question. We are not acquainted with many critics in this city but we have heard that Henderson is an excellent yachtsman, Krehbiel is a good Beethoven biographer, Katharine Lane is a measurable bridge-player, Finck is a fine cook, Aldrich prides himself on his horsemanship, and Baron is unexcelled as a Zionist. We claim to be the best pianist among the American critics, with the exception of Glenn Dillard Gunn, of Chicago, and if challenged by him, we are willing to race him through Rubinstein's Staccato Etude or Liszt's sixth rhapsody provided he gives us a handicap of five measures. If musical field games could be arranged we would back Herman Devries, of Chicago, as the best singer among the critics, Finck as the best cellist, Arthur M. Abell as the best violinist, Paul Morris, best cornetist, W. H. Humiston, best organist, William Murray (ex-critic), best player of the Trinity Church chimes, a post he held for years, and now occupied by his brother.

On Juan Manén's violin program of February 12 we notice Mana Zucca's Budjely. We wonder if it is as good as the guava jelly she sent us from Florida.

Mengelberg, Lamond, and Brahms—a solid musical trinity at the Philharmonic concert last week.

It is an Englishman, writing from London, who calls the attention of this column to the fact that "the world insists on admiring English seamanship more than English symphonies."

Isadora Duncan left these shores for Europe last week vowing never to return here, because, as she says, America knows nothing about art. We are in receipt of a letter telling about one country in Europe and its art atmosphere at the present time, and we shall print it (even though it is long) as it may prove informative to those who might believe Miss Duncan's assertions. The letter is from Arthur Hartmann, the violinist, a serious musician, a deep thinker, a humanitarian, and the possessor of exceptionally fine artistic sensibilities. When Hartmann told us last spring that he intended to go to Europe to live we advised him against the step. His present communication was not meant for publication, but the matters it treats of are so important that we deem it almost imperative to violate his confidence in order to give American music students and musicians the true picture of things artistic in Germany, about which many of them doubtless still have most romantic notions and illusions, based on pre-war conditions. The letter is from Berlin, dated January 17:

Well, we're right in it and only Jesus, in his infinite wisdom, knows what's next. The trouble is Jesus won't tell me, just today, so I'll give you a few personal opinions. First of all, old man, I can hear you crowing, all the way over here. The whole of Europe has been a frightful disillusionment to me and we will soon be on our way back to l'Amerique. However, I am quite content, for I simply had to experience things for myself. You see there is so much "old" interest here, that one has to remind one's self that we are seeing History repeat itself—the revolution, the back-wash from murder, from social chaos. I cannot see it otherwise but that America has the best of it in all ways. I have become disgusted with the local and the national chauvinism—and the worst is that instead of the all-embracing, far-reaching universal brotherhood of man, people are more distrustful of each other, hate each other more today than during the times when they could bury their knives in each other's hearts. My experiences—dishonesty, corruption and what is for me as an artist more vitally immoral—mediocrity, all over, enshrined, applauded, upheld. Mediocrity and conceit and inefficiency.

And finally, though first in importance, I cannot stand it away from my beloved children and there is not the possibility of getting a place to live. At the most—though so far, for my wife and self I have not been able to find it—two furnished rooms. Now why should I bring those two dear little things over here and crowd us four into two rooms, be cold, day and night, live on top of a volcano, and delude myself that in this indescribable atmosphere of depression, of trickery, of suppressed murder, is the home of Art. I wish every American knew this and I should like to save their money—for the delusion is not worth all its costs.

Personally I think the Germans are stupid, for assuredly there is no race on earth that has so much the need of man's good-will as these people—yet to charge Americans 16 times as much (as I have repeatedly paid at say the Opera of Munich and for performances that I could not sit through) as their own dear good people, is (as I say again, for me) "socialism"—but in its worst form. It corresponds to my taking from you that which you have and which I have not. Art standards? Atmosphere? I have not found them.

There are here a few (in spite of the exaggerations of music correspondents and individuals), only a few, Americans who walk past New York, Boston, and Chicago, walk past big musicians and big teachers there and seek an entirely unknown native German who charges them (let us

not believe the \$20 stories) let us say five dollars a lesson, whereas he cannot get over 500 Marks from a native. A few American lessons—say 8 or 10—will pay the German's rent for the year, but the American freezes in a dingy pension, eats meals without bread, sees hot water once in two weeks—and pays, well, what? Almost pre-war prices.

And what is it all about? There are concerts galore—yes. But to sum it briefly—quantity does not make quality and I have seen a rhinoceros belch at the piano that these people in their irritating chauvinism spoke of as "Our So-and-So, who is world famous." I have read the *MUSICAL COURIER* all my life—have known names galore and had the good fortune to know most of the big men of my time, yet there are "gods" here, "world-famous," who have never played outside of this one country of Germany. In Munich I heard such a monster who was "world-famous," though he had never played outside of Bavaria! A great artist whom the public of Würzburg, Augsburg, Regensburg and Nürnberg proclaimed "world-famous."

Excuse me, but I must stop and smile while I try to say "Hell!" Please understand: I am not speaking of creative artists who can sit anywhere and let their work go out to the world, but of the re-creative. There is, however, one very powerful lesson to be drawn from this: Germany for the Germans, and leave them high and dry, but America for Americans.

Study in Europe? If you like, but pay as the natives pay—board as your landlady boards. She eats bread in her room—and boards a German, sitting next to an American, for at least one-tenth of what the American is paying. No, I do not like the Germany of today, not the Austria, nor Hungary, and I am not going elsewhere to seek more disillusionment.

P. S.—I feel sure that all Europe is cracking and that damn soon.

Hartmann is returning to this country shortly, to make his permanent home here—he is a native American—and he may feel sure of a warm welcome.

The receipt of a clever paragraph from "A Constant Reader" is acknowledged herewith and it was enjoyed as private reading but could not be used because of its too personal nature. We would like to hear again from the same source.

Mirabile dictu! The World's critic admits that he does not know all about American orchestras from listening only to New York symphonic organizations and his paper promptly has sent him a-traveling to hear the orchestras of Cleveland, Cincinnati, Chicago, Detroit, Minneapolis, and St. Louis, and also to report such impressions as he is able to gather of the local conditions in those towns, favorable and adverse, under which their orchestras are organized and directed. Sensible Deems Taylor. Wise New York World.

Tannhäuser is the only opera which has in it four perennial best sellers—the Pilgrims' Chorus, the overture, the march, and the Song of the Evening Star. Apropos, Wagner wrote also the Lohengrin wedding march and the Siegfried funeral march, which share world's popularity with the works in the same form by, respectively, Mendelssohn and Chopin.

From the Boston Globe:

The Orchestra Man—Isn't that new piece of yours very much like Chopin's Funeral March?

The Composer—Most likely. Them cheap guys are always swiping from us successful song-hit writers.

A real friend is one who does not say "I could tell you were nervous the minute you stepped on the stage."

The New Orleans racetrack ran a Paderewski Purse on January 29, while Ignace Jan was there, and a San Carlo Purse on February 1, to celebrate the local visit of Fortune Gallo's singers.

Of course the melodies of Asia Minor are sad.

Moriz Rosenthal's announced American tour next season is full of glorious prospects for those who remember his playing of Liszt's E flat concerto, Beethoven's op. 111 sonata, and Rosenthal's own Papillons and transcription of Davidoff's At the Fountain. If he would play the foregoing as one program, and add as encores Liszt's Don Juan fantasia, Brahms' Paganini variations, the Chopin C sharp minor scherzo, and the Chopin-Liszt Chant Polonais, we should regard our pianistic cup of joy as foaming ecstatically and even brimming over.

Josef Stransky, suffering from a cold, conducted his closing concert with a fever of 101. After the last number his physician, Dr. Weiss, hurried to the dressing room. "What can I do for you?" asked the medicus. "Here is your chance, doctor," replied Stransky; "if you make me well, I'll give you \$100; if you kill me, my colleagues will give you \$20,000."

Among the things the Juilliard Foundation ought to do is to give a Nobel piece prize to anyone who will invent a music rack that will keep a piece of music on an upright piano. LEONARD LIEBLING.

LICENSES FOR RADIO

After many months of discussion and consultation with various committees, the American Society of Composers, Authors and Publishers have finally issued about one hundred licenses to the various broadcasting radio stations throughout the United States, will permit these stations to broadcast all copyrighted music which is controlled by the A. S. C. A. P. The license fees will range all the way from \$1,000 to \$5,000 a year.

Everyone who has been interested in this phase of the activities of the American Society of Composers, Authors and Publishers has realized that sooner or later something of the kind would be the result. Radio companies must have music to entertain the millions of people who have receiving sets, and, since music constitutes 75 per cent. of the entertainment over the radio, there is no reason why the composer and the publisher should not at least have some revenue from these enormous broadcasting stations.

Two years ago the American Society of Composers, Authors and Publishers came in for considerable prominence when it began to enforce the law which enabled it to collect from every motion picture theater in the United States a tax of 10 cents a seat per year, for the privilege of playing in the theaters copyrighted music controlled by the above association.

It has been estimated the income from these new licenses to broadcasting stations for the first year will bring the society something over \$150,000.

The society is to be congratulated. The MUSICAL COURIER believes thoroughly that the composer, in this age of multifarious and varied mechanical devices for the reproduction of music, should be enabled to draw revenue from them as well as from the mere actual sale of compositions as sheet music, nowadays often the smallest item in his schedule of royalties.

THE ULTRA-ULTRA

Our Berlin office sends in the following interesting communication:

After Stravinsky, Schönberg and Haba's quarter-tone music we have experienced Joseph Matthias Hauer, a Viennese composer, who gave us a new aspect of the most modern tendencies of the present time in his "keyless" music, performed in the last Melos concert. This curious fanatic denies everything; not only, like the other propagators of atonality, the tonal harmony and symmetrically built melody, but also harmony altogether, as well as rhythm, measure, timbre, polyphony, counterpoint, construction. For him music is a "cosmic" affair. He would like to discover the vibrating soul of the universe in every little melodic phrase. There is no more expression for him; he only interprets the eternal "melos" from a contemplative, passionless state of mind, according to the model given by Chinese sages. To make confusion complete, Hauer's atonality is essentially different from Schönberg's. He knows only one instrument fit to render his intentions, the well-tempered piano, the intervals of which he considers pure, although according to the generally accepted scientific definition they are decidedly impure. Contradictions, paradoxes, lack of clearness everywhere in his deduction. His music has, it is true, something touching in its ascetic fervor, which makes itself felt in spite of the passionless tendency of his art. But it seems very doubtful whether the world will renounce all the attractions of music so far admired in order to follow Hauer into the mystic regions of his cosmic interpretation of the soul of the universe. D. H. L.

MAKING AMERICAN MUSIC

(Continued from page 21)

ing to spend money upon the concerts of artists whose chief merits are foreign birth and unpronounceable names. This is no attack on the wide field of real musicians who come to America. It is only a plea for clear thinking and keen appraisal of all musicians heard. Do not be deceived by the masses' sheep-like following of the foreign born composer or musician—unless this composer or musician is truly deserving!

In conclusion, let us accept the great ground work which has been laid in Europe and give it all due credit. But let us not stand waiting for Europe to accomplish new wonders. Americans are leaders in science, mechanics and the applied arts. As we grow older and work harder to find the true soul of the nation we will produce an American music which will surpass all the rest—if we but accept the future of American music as a personal responsibility and each student, composer, musician, music-lover, do our level best to sift out the finest which is truly American and then stand with it as it rises toward the ultimate.

A NEW D'ALBERT WORK

Eugen d'Albert, who seems to compose a new opera every few minutes nowadays, is at work on one for a book by Karl Volmoeller, who wrote the spectacular mystery, *The Miracle*, that Reinhardt put on in Berlin several years ago with tremendous success. The action of the opera passes in Spain and the time is the eighteenth century.

LONDON HEARS SEVERAL FEMALE COMPOSERS

London, January 19.—Looking over my notes of the year which has just departed into the night of Time, I find several special references to the works of women composers. At Novello Hall a few weeks ago I heard an entire concert of feminine fancies. Every composition on the program was supplied by members of the Society of Women Composers. Some of the works were slender enough, and some were uninteresting enough to have been written by the ordinary male composer, whose name is legion. If the only qualifications required are to be a woman, and not necessarily to be a composer with an inspired message, I fear that the Society of Women Composers will be of little more service than a society of self-admiration. There have been and there are today several female composers in England whose productions can hold their own on almost any program. The compositions by Ethel Smyth and Liza Lehmann were un-

of them have stood the wear and tear of thirty years and still give pleasure to a public which has become accustomed to the newer styles. I heard her play a group of her piano compositions recently with great effect on her hearers. She was recalled again and again to the platform. And her song, *Little Silver Ring*, is familiar to everybody.

The other female composer, who despises the smooth harmonies and sunny themes of the Mendelssohnian muse, is Ethel Leginska. She courts Melpomene and Calliope rather than the frivolous Thalia and love-sick Erato. To her life appears to be a serious affair with plenty of anguish and a full measure of shadow. At least that was the impression I received when I heard her orchestral work in Queen's Hall. And her piano compositions are likewise full of pungent spices and devoid of sugar. At best they are bitter-sweet. They are so unconventional that they cannot yet be weighed and valued by the standard methods. They are the new coinage of a monetary system which has not yet a fixed value in the accepted currency of the musical world. I do not know whether this music is fleeting or permanent—whether it is an experimental jargon or the language of the musical future. Ethel Leginska is certainly in earnest and I can only hope that her tremendous energy and unremitting labor will get a just reward.

CLARENCE LUCAS.

Dorothy Jardon Signs with Loew

Dorothy Jardon has signed contracts with Marcus Loew for a tour of his large motion picture theaters, opening in San Francisco, March 17. Miss Jardon will stay two or three weeks at each of the houses, with return engagements planned. She will give arias from the different operas with huge settings and augmented orchestral arrangements.

Miss Jardon has been winning new laurels recently as guest artist with the San Carlo Opera Company, and has been breaking records in box office receipts everywhere. She will leave for the Coast about March 1, in her own private car, with her musical director, secretary, maids, etc.

Abe I. Feinberg arranged the contract for Miss Jardon and will take charge of her future business, having recently been appointed her personal representative.

The Marcus Loew offices will concentrate on making Miss Jardon's engagement in their houses the biggest event in the history of the circuit and several able publicity agents have been secured to go in advance of the opera star.

Josef Schwarz with Hurok

It is announced that arrangements have been completed for Josef Schwarz, the Russian baritone, to be under the management of S. Hurok. Mr. Schwarz, as will be recalled, came to America two years ago and made an immediate sensation by the beauty of his voice and the excellence of his art. He came here heralded by a big European reputation and made good both in concert and opera. Congratulations are in order both for Mr. Schwarz and Mr. Hurok.

McCormack at the Monte Carlo Opera

Charles L. Wagner, manager of John McCormack, received a cablegram from Raoul Ginsbourg, manager of the Monte Carlo Opera House, telling of the wonderful success of John McCormack in opera there, as *Almaviva* in *Barbiere di Siviglia* and *Pinkerton* in *Madame Butterfly*. Manager Wagner has recently booked concert dates for McCormack in Copenhagen, Christiania and Stockholm for the spring, following Berlin.

Word from Balaban in Dresden

Word comes from Emanuel Balaban, in Dresden, that he is acting in the capacity of co-repetiteur at the Staats Opera and will probably conduct there in the near future. Mr. Balaban, in the role of pianist, has played the difficult piano part to Stravinsky's *Petrushka* and in Cyril Scott's two *Passacaglias* for orchestra, with Fritz Busch conducting.

many of them, for we use movements which in themselves, create a condition of supple joints and muscles.

Exercises with the so-called "quiet hand," where one finger holds a note down while the others move, we do not use. These were formerly used to obtain "independence." But the fingers never will be "independent." Freedom and strength we obtain by more agreeable and less dangerous exercises.

The most necessary exercises for children are the simple ones founded on portions of the scale, the broken chord, arpeggio and trill, the simple exercises most closely related to music itself.

As few exercises as possible, as few unmusical etudes as possible, the natural, right movement, instead of a large number of exercises—these are the means by which we are able to develop musical feeling with technic, and hold the interest of the young student.

With thanks for making this correction of what seemed a startling statement, I am

Very truly,

(signed) FLORENCE LEONARD.

Stirring Up History

To the MUSICAL COURIER: January 18, 1923.
In a recent issue of the MUSICAL COURIER, I believe it was January 4, I notice that my good friend Percy Rector Stephens "discovered" a quartet for baritones in a work of Saint-Saëns known as the Nineteenth Psalm—The Heavens Declare.

It might interest you to know that I had the honor of singing one of the parts in this quartet with the Church Choral Society in the Church of Zion and St. Timothy, April 24, 1907, under the direction of Richard Henry Warren, with Felix Lamonde at the organ. The other members of the quartet were Arthur Philips, Frank Croxton and Thomas Chalmers.

Also, you might like to know that the Church Choral Society, under Mr. Warren's direction, gave the United States premiere of this work December 18, 1890. The quartet at this performance was composed of Perry Averill, Carl Duft, Fred Hilliard and M. B. Squires.—Sincerely yours,
(Signed) FRANK HEMSTREET.



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A RECENT PHOTOGRAPH OF CECILE CHAMINADE,
the popular French woman composer.

doubtedly well received by the audience, which was almost exclusively feminine. Some of the other items were extravagantly modern, as if the young women who wrote them were determined not to be outdone by what Dickens called "mere man." Hence the mermaid music, I suppose. Whether there is to be among these ladies another Fanny Mendelssohn, Augusta Holmes, Maude V. White, Mrs. H. H. A. Beach, or not, the old white-whiskered judge, Father Time, has not yet decided.

CHAMINADE AND LEGINSKA.

Two female composers of unusual ability have been very much in evidence during the past few months. Whether they would like to be bracketed together I cannot say. Personally they may be the best of friends. But musically they are as far apart as Mendelssohn and Stravinsky. Needless to say, the lady who writes in a style that belongs to last century, however meritorious, melodious and musical her work may be, is Cécile Chaminade. Her songs and piano pieces were once very popular in London. Several

Letters from

MUSICAL COURIER READERS

Appreciation Expressed to La Forge

To the Musical Courier:

We wish to make some sort of acknowledgment of the goodness of Frank La Forge in sending us a number of his artist-pupils to our home to sing for our bed-ridden patients, and we know that if you will be kind enough to publish our letter in your most valued MUSICAL COURIER that our acknowledgment will be a public one. If you only knew the joy these young artists brought to our aged patients, some of whom have been confined to their beds for over twenty years and some of whom have not heard a Christmas carol in all that time, you would understand our gratefulness and desire to show our deep appreciation for this kind act. The artists from Mr. La Forge's studio were Madeline Hulsizer, soprano; Doris Ailbee, pianist-accompanist; Carl Haydn, tenor, assisted by Adele Schwarz, violinist pupil of Pilzer. After these young people entertained the patients in each ward with a number of Christmas carols they furnished the musical part of our vespers service in the chapel.

Thanking you in advance, we remain

Respectfully yours,

(Signed) SISTERS OF THE ST. FRANCIS HOME.

A Letter from Florence Leonard

To the Musical Courier:

Will you kindly allow me to correct some statements about exercises, which, by some error, were attributed to me?

I was quoted as saying that exercises "are going out of date." But the millennium for the lazy student has not yet come! What I really said was something like this:

Exercises alone will not give suppleness; we must know how to play them. Then we can dispense with a great

PRACTICAL INSTRUMENTATION

For School, Popular and Symphony Orchestras

By FRANK PATTERSON
Author of *The Perfect Modernist*

[Sixth Installment]

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In both cases the chords are full. They should be to get proper sonority, except when some special effect is desired. It would require too much space to reduce all of our examples to chords as in Ex. 12, but the student is earnestly urged to do so. Orchestration cannot be learned by merely reading what is written about it, and still less by playing scores or by listening to orchestras. It must be really studied, and the best study consists, first of all, in knowing exactly what the arrangement would look like if reduced to its simplest possible shape, i. e., to two lines of music. Only in this shape can the eye take in instantly the actual position of the notes irrespective of the instruments by which they are played. Only in this way can one ever know what is being said apart from the instrument that is saying it.

The student is urged to get into his mind and memory once for all that the thing that makes orchestration is the absolute arrangement of the music itself, not the instruments by which it is played. No perfection of orchestral color can ever make up for deficiencies of basic arrangement. A chord that is empty—thin—will be empty and thin, no matter what instruments play it, no matter how many instruments play it, no matter how much noise there is. The first thing to learn about orchestration is arrangement—and it is the very last thing that is generally learned. The books are silent upon the one thing that the student wants first of all to know, and ought first of all to know—how the music is to be arranged, whether or not his piano sketch is to be elaborated or merely transcribed for the orchestra, when and where octaves are to be used, parts doubled, to what extent harmonies should be sustained, in which octave the bass should stand, etc., etc.

A short example from Georgia, published by Leo Feist, arranged by Frank E. Barry, will shed further light upon the matter of solidity of arrangement and will lead up to an examination of the "stop time" chorus. Ex. 13 shows, first of all, a sustained chord for the full orchestra, an evident sforzando effect, followed by a contrapuntal embellishment unaccompanied.

Ex. 13

The chords here are written as they would be for the piano or organ—the bass not repeated in the upper voices. There is tremolo on the piano, strings and drum. The chords are full on the piano, on the strings, and in the wind group, where the melody note is doubled at the octave. Ex. 14 shows the chords reduced. The expression mark, placed in the cut under the trombone, *pp-f*, refers to all of the instruments, the whole orchestra.

(The upper drum part should be marked with cross dashes for tremolo, like the strings. These marks were omitted from the cut by mistake.)

Ex. 14

The effect of the sforzando would be spoiled by a continuation of the harmony through the second bar. The very basis of sforzando is sudden cessation. It must, however, be said that it is possible to have soft chords continued through the silent bar. The sforzando takes place chiefly in the brass and, if vigorous enough, will have its effect in spite of the fact that there is not a complete cessation of sound. This does not apply here, however, where the counterpoint must be played without support. The four quarter notes on the bass and drum add an additional humorous effect to this passage. (Compare the opening of Finlandia by Sibelius.)

An illustration of "stop time" is quoted (Ex. 15) from Stealing, published by Feist, arranged by Frank E. Barry.

Ex. 15

Like nearly all of this popular orchestration, this is an American invention, and is amazingly effective. The general character of it (again like nearly all of this orchestration) is humorous. It may be played, and often is played, without the counterpoint. The writer has heard it so used to accompany a comic act on the vaudeville stage, its humorous character being thus clearly demonstrated.

The melody is played by the trumpet, strings and piano in full staccato chords. This is the basis of the "stop time" effect. The counterpoint, here shown in thirds doubled at the octave, may be written in single notes, or may, as has already been stated, be omitted altogether. The drum here plays the rhythm of the melody, but might, as in the next example, play the rhythm of the counterpoint.

Another effect, somewhat similar to this, is introduced frequently into American popular music with the sole object of bringing out some orchestral device that the arranger or conductor wants particularly to be heard. This consists of a complete cessation of both melody and accompaniment so that the orchestral device may stand forth clearly uncovered.

In order that this may be properly understood the student is advised to listen to the Victor record (No. 18962-B) of Cow Bells, played by Zez Confrey and his orchestra, Mr. Confrey at the piano.

There are several passages in this arrangement where the entire orchestra is silent while the piano plays a counterpoint. It is to be noted particularly by the student that this contrapuntal embellishment does not interfere in any way with the rhythm of the music and does not add to the number of bars in the phrase.

This record also illustrates the slide on the trombone and, in many places, the clear entrance of the brass, which is very effective and shows how an effect must "come through." Also, towards the end, there is a counterpoint on the strings (ascending chords) while the rest of the orchestra is silent, and several similar effects with brass alone and cow bells alone.

It will prove useful to the student to study numerous talking machine records with the one idea constantly in mind to hear what effects "come through" and what effects do not "come through" and why.

(To be continued)

Harold Lindau, Artist-Pupil of Cesare Sturani, Scores in Opera

Harold Lindau, an artist-pupil of Cesare Sturani, is winning new laurels in opera in Italy, according to word received from Milan and Asti. The young tenor first ap-



HAROLD LINDAU

peared at the Teatro Alfieri at Asti, the vehicle for his debut being *La Forza Del Destino*, in which he gained instant recognition. One of the principal papers spoke of him as being very forceful in the leading role and in which he "revealed a clear voice which aroused the audience to much enthusiasm and applause during the opera."

Another reviewer commented: "In *La Forza Del Destino*, an opera which somewhat frightens the most experienced singer, the tenor, Harold Lindau, although a foreigner, achieved distinction. He has a voice, both sweet and brilliant, which he can adapt to either the lyric or dramatic style of singing. He sang many high tones, in which the role abounds, without sacrificing the quality, intensity or volume of them."

Still a third critic called his voice "a tenor of sonorous timbre, with very brilliant high tones. He gets his best effects, perhaps, from the upper part of his voice, which is sympathetic and velvety. He gained the enthusiasm and applause of the audience."

After making such a favorable impression at Asti, it is not at all surprising that Mr. Lindau was shortly afterwards called to the Dal Verme, Milan, where his impersonation of Radames in *Aida* resulted in another brilliant success, after which he sang *Carmen*. He will also be heard in other roles in his repertory at the Dal Verme.

This news of another young American singer's success is indeed gratifying to those interested in the development of American art in Europe, and incidentally speaks well for the thorough training that he received from Mr. Sturani.

Sevcik to Sail February 10

Professor Otakar Sevcik, famous violinist, who joins the Bush Conservatory faculty (Chicago) this spring, sends word that he will sail for America on February 10 on the *Berengaria*. He will arrive in New York about February 16 and reach Chicago shortly thereafter.

The engagement of Prof. Sevcik by President Kenneth M. Bradley of Bush Conservatory is one of the most important single events of Chicago's musical season. It brings to Chicago as a permanent factor in the artistic growth of the city and the country, one of the leading teachers of violin of the present generation. The advance demand for Prof. Sevcik's time has been tremendous, and it is doubtful if he can take all those who have requested lessons from the great master. He will teach only a limited number of lessons a day, and from those who apply will select the ones to be accepted in his class.

Prof. Sevcik has offered one free scholarship to the most talented and deserving pupil in his class, and he made the specific requirement that no pupils who have previously studied with him shall be considered for the scholarship, thus insuring perfect fairness in awarding the honor.

Prof. Sevcik's presence focuses interest, also on the remarkably fine violin department of Bush Conservatory. Under the leadership of Richard Czerwonky, the well known violinist, composer and conductor, the training for both solo and ensemble work is very thorough. The course of study is comparable to European schools in its comprehensiveness. An important feature is the big Symphony Orchestra of the Orchestra School, which is conducted by Mr. Czerwonky. This organization gives four public concerts a year to capacity houses in Orchestra Hall, one of Chicago's largest auditoriums.

Another aspect of the violin department is found in the ensemble classes, also under the direction of Mr. Czerwonky. Here there are several student string quartets, trios, etc., which rehearse and perform the masterpieces of chamber music literature—an inestimable advantage for the violin student. And above all, there is a fine atmosphere for student endeavor which greatly assists the pupil's development.

The faculty includes several other artists of distinction.

Mrs. Thompson Busy in New York

Mrs. Charles W. Thompson-Slusser (formerly Leah Slusser) the Northwestern soprano, appeared in concert early in November in St. Maries, Idaho. Her beautiful voice and ringing high tones completely captivated her enthusiastic audience, who gave her many recalls. Well known as a soloist throughout the Inland Empire, Mrs. Thompson was a member of Harold Hurlbut's annual master class at Spokane, Wash. Immediately following her concert at St. Maries, she left for New York where she is studying with

Mr. Hurlbut. She is first soprano in the Cosmopolitan Choral Club of New York, which meets weekly at Delmonico's under the leadership of Harry M. Gilbert.

Famous Soloists to Be Heard by Radio

World famous artists who give recitals in Steinway Hall, New York City, can be heard hereafter by the radio audience, as WJZ, the Radio Corporation-Westinghouse station at Newark, N. J., has been invited by the Steinway Piano Company to place its microphones in the hall. Many prominent artists, including Josef Hofmann, Joseph Lhevinne, Ernest Hutcheson, Percy Grainger, Magdeleine Brard, Katherine Bacon and Frances Alda have rendered programs for Steinway audiences.

The broadcasting of these concerts from the Steinway hall on Friday afternoons at 3:00 p. m. will permit thousands of students of the piano and other musical instruments to hear renditions of the best musicians. In order to become a good pianist or musician it is necessary for the boys and girls to have an ear for good music. Those who play by "ear" can clamp on a pair of head phones and reproduce the music on their musical instruments to their heart's content.

The artists who are scheduled to appear in the Steinway Friday afternoon concerts are: Ernest Schelling, pianist, February 9; Arthur Rubinstein, pianist, February 16; Olga Samaroff, pianist, February 23. If for any reason these artists cannot appear on the dates mentioned other equally prominent artists will be secured in their place.

Cleveland Institute Begins Second Term

The Cleveland Institute of Music began its second term on Monday, February 5, after concluding a signally successful first term's work. The present season finds the Institute established in its new and larger quarters at 2827 Euclid avenue, a change necessitated by its steady growth during the two and one-half years of its existence. Headed by Ernest Bloch, composer and educator, the school has grown not alone on the physical side, but has broadened the scope of its influence and spread its reputation considerably. Today eleven states are represented in its student body, while the generous proportion of scholarships awarded this year is evidence of the encouragement given to musical talent. The Institute chorus is now almost three times as large as last year's, and the string orchestra, recently organized, numbers twenty-two players, under Mr. Bloch's direction.

Stillman Studio Recital

A recital was held in the studio of Louis L. Stillman, pianist, on January 28, in which the following pupils of Mr. Stillman participated: Ruth Stern, Thurston Shays, Edith Schiller, Gertrude Tassal, Katherine Neuschwander, Emily Samson, Beulah Kassel, Anna Miller, Rose Meltzer, Adelaide Shays, Sophie Meltzer, Flora Fleischer, Grace Cowling, and Millicent Perskin—each one of them showing the influence of intelligent instruction. Mr. Stillman himself added to the program by playing a group of works by Beethoven, Schumann, Wagner-Liszt and Bach, all in a highly effective manner.

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CINCINNATI HONORS IGNACE PADEREWSKI

Orchestra Gives Bartok Suite Its American Premiere—Many Local Organizations Offer Excellent Concerts

Cincinnati, Ohio, January 26.—Paderewski played at Music Hall before a large audience, on January 24. The audience, large in numbers, was most eager to honor the pianist and the applause was such as is not often accorded an artist. The opening number, Variations Serieuses, op. 54 (Mendelssohn) was the beginning of a most delightful concert. The Fantasia, op. 17, by Schumann, the Beethoven Sonata, op. 57, a Chopin group and several sparkling Liszt numbers made up the program. Mr. Paderewski was generous with encores.

ORCHESTRA OFFERS BARTOK PREMIERE.

The patrons of the Cincinnati Symphony Orchestra, under the direction of Fritz Reiner, were given a novel program at the last pair of concerts, January 19 and 20. An unusual number was the First Orchestral Suite by Bela Bartok, this being given its initial hearing in any American city. For some years Bartok has been known abroad and the composition heard proved to be much more than a mere novelty. Another number was Krazy Kat (John Alden Carpenter), which has been described as a jazz pantomime. The Berlioz overture, Benvenuto Cellini, under the baton of the able director, was given an excellent rendition. The soloist was William Bachaus, who played the concerto in E flat major by Liszt. He gave, as encore, a fine transcription of the Sylvia ballet, by Dohnanyi.

MORINI WITH MUSICAL ART SOCIETY.

Those who heard Erika Morini, violinist, at the concert given at Emery Auditorium on January 17, were appreciative in the fullest measure. She gave a varied program, opening with the concerto in G minor by Bruch. Other and lighter numbers were selections by Svensden, Beethoven, Kreisler, Hubay, Sarasate and Zarzcki.

She was assisted by the Musical Art Society, under the direction of John J. Fehring. This musical organization is composed of a well balanced body of singers and Mr. Fehring was able to obtain very gratifying results from it. The numbers included works by Brahms, Bossi, Elgar and Gericke. The solo part of In Heavenly Love (Grieg) was sung by George J. Mulhauser, tenor.

REVIVAL OF DIPPOL'S SCHEME.

There is some possibility of the United States Opera Club again giving grand opera here and in other cities. Andreas Dippel, who was the moving spirit in this organization, was in Cincinnati several days ago and a meeting has been planned to take some action. It is believed that the new plans will include a larger number of cities than before.

SUMMER OPERA.

It has been decided to have another season of grand opera at the Zoo garden this summer though there will be some changes in the plans. This is due to the fact that the stage hands have been making what appear to be unreasonable

wage demands. In order to obviate this the scenery will be for the most part conventional, in that it will remain in place throughout. Otherwise the operas would have to be discontinued. Ralph Lyford, who has conducted the operas here the past seasons will very soon go to New York to obtain singers for the coming season. The repertory will be limited on account of the scenic effects.

ELECTION OF EXECUTIVES FOR COLLEGE OF MUSIC.

It is possible that the College of Music will install an organ of the type now used in moving picture theaters. There are at present three organs in the institution for the use of the students. This was one matter that came up for consideration at the annual meeting of the stockholders of the college some days ago. There was but one new director elected, this being George H. Warrington. Those re-elected were Frank R. Ellis, George W. Dittman, Sidney E. Pritz and George W. Armstrong. There were four vacancies among the stockholders which were filled by W. Kelsey Schoepf, C. W. Dupuis, J. H. Thuman and W. F. Wiley. The board of trustees was organized with the re-election of R. F. Balke, as president; Casper H. Rowe, vice-president; George Puchta, treasurer, and Martin G. Dumlér, secretary. Sidney E. Pritz was appointed to serve with these officers on the executive committee; George B. Wilson, on the organ committee; Albert Schnell, on the Chamber of Music committee, and George W. Dittman on the music committee.

CONCERTO FOR FOUR VIOLINS PLAYED.

A very fine concert was given January 19, by the Woman's Club music department. A concerto for four violins was played by Otilie Reininger, Margaret Prail, Mrs. Millard Shelt and Mrs. James Brannin. Another number was a transcription for four pianos and strings. This was performed by Emma L. Rodeter, Mary Gill Higbee, Jennie Vardeman and Hazel McHenry Franklin, pianists, and William Stoess, Karl Payne, Herbert Neeley and Arthur Knecht, strings. Haydn's Scotch songs were interpreted by Mary T. Pfau, mezzo-soprano, with violin and cello obbligato.

THE LETZ QUARTET.

A concert of high character was given by the Letz Quartet at the Odeon, January 23. This was one of the series of Chamber Music concerts given by the College of Music. The program included the Mozart C major quartet, the A minor quartet by Fritz Kreisler and two others by Bach and Debussy. The men who compose this organization are musicians in every sense of the term. They are Hans Letz, first violin; Edwin Bachman, second violin; Edward Kreimer, viola, and Horace Britt, cello. The latter played two solos, which were enthusiastically received.

OPERA CLUB AND CONSERVATORY ORCHESTRA CONCERT.

One of the most interesting events of the year in the musical activities of the Hyde Park Community was the joint concert given on January 21, in the East High School Auditorium, by the East High Opera Club and the Cincinnati Conservatory Orchestra, under the direction of Modeste Alloo. The orchestra opened with Pomp and Circumstance (Edward Elgar) followed by Beethoven's overture, Egmont. The mixed chorus of the Opera Club presented

Bruch's The Flight of the Holy Family. Other numbers were St. Cecile (Gounod) for string orchestra, and The Snow (Elgar) for women voices and violins. Louis Curtis, of the faculty of the Conservatory of Music, played three solos on the organ. The important feature was the presentation of Saint-Saëns' Christmas oratorio for chorus, solo, orchestra and organ. The soloists were Catherine M. Boyer, soprano; Norma C. Steubing, mezzo-soprano; Margaret R. Baker, contralto; Richard Pavey, tenor, and Everett Marshall, baritone.

NOTES.

The Cincinnati Symphony Orchestra went to Dayton, O., January 24, to give a concert at the Victory Theater, and on January 25 visited Indianapolis for its second concert there. There have been a number of requests received from Eastern and Southern cities for the orchestra to appear in concerts next season.

The Norwood Musical Club gave a pleasing program, January 23, at the Norwood Carnegie Library. An address was made by Augustus O. Palm, on Negro, jazz and Indian music. This was followed by a number of selections.

The musical department of the Covington (Ky.) Art Club held its regular monthly meeting on January 23. Mrs. James Ryan, pianist, and Mrs. Gantenberg, violinist, were heard.

Mrs. R. L. Flickinger, vocal pupil of Henry Lerch, was awarded the prize in a contest for soprano soloists at the Eisteddfod, held at Utica, N. Y., recently. She will continue her studies in this city.

A trio from the College of Music faculty, composed of William Morgan Knox, violin; Walter Heermann, cello, and Romeo Gorno, piano, gave a concert at the auditorium of the new Hoffmann School, Walnut Hills, January 21.

Walter Heermann, cellist; Eulah Connor, contralto; Virginia Gilbert, pianist, and pupils from the class of John R. Froome, Jr., of the College of Music, appeared in a program January 23, at the annual entertainment of the August Willich W. R. Corps, in Memorial Hall.

Olive Hamer Stoll has accepted the position of contralto soloist at the Hyde Park Methodist Church.

Marguerite Melville Liszniewska has returned to the Cincinnati Conservatory of Music after her recital at Aeolian Hall, New York City. W. W.

Harriet Bellman to Remain in New York

Harriet Bellman, American concert pianist, came from the West about eight years ago, and has been active professionally since her arrival in New York.

After having graduated from the Chicago Musical College, Mrs. Bellman devoted considerable time appearing as a soloist in public and private concerts not only in Chicago,



HARRIET BELLMAN

but also in many other large Western and Southern cities. She located in St. Louis during the World's Fair, and remained there fourteen years, where she maintained a studio from which several pupils made successful concert appearances. Later Mrs. Bellman went to Dallas, Texas, where she remained two years. In Dallas, Mrs. Bellman was musical director of the Woman's Forum, and likewise was director of the music department at the Hardin School for boys. Mrs. Bellman was organist at the Wagoner Place Methodist Church in St. Louis for a brief period, and likewise was relief organist in many of the other leading churches there.

Despite the flattering offers made to Mrs. Bellman to locate in one of the large Western cities, she has fully decided to remain permanently in New York, and intends to devote her entire time to teaching the art of piano playing from beginning to an advanced stage. Her beautiful residence studio at 239 West 72nd street, is easy of access by subway and elevated roads, as well as by bus line and Broadway surface cars.

Barbara Maurel Leaves for Western Trip

Barbara Maurel, mezzo soprano, who elicited so much favorable comment from the English critics when she appeared in a series of recitals in London last summer, left New York early last week to fill an extended concert tour in the Middle West. Her tour includes engagements in St. Louis, Kansas City, Omaha, Lincoln, Topeka, Wichita, Joplin, Oklahoma City, Tulsa, Ponca City, Enid and other cities in Kansas, Missouri and Oklahoma.

Erna Rubinstein for Ann Arbor

Erna Rubinstein has just been engaged for the Ann Arbor Festival, one of the biggest musical events of the year in the Middle West. Another Daniel Mayer artist to appear at the festival will be Ernest Schelling, the pianist.

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FOREIGN NAMES.

"There are so many foreign names among the musicians with combinations of letters quite unknown to the majority of Americans, so I ask why would it not be a good idea for some of the owners of these names to follow the example set by Mr. Gigli and give the correct pronunciation. One likes to know how names should sound, and the foreign names are sometimes almost impossible for an American to pronounce. It is a great help to know how to say Nyiregyhazi and thanks are due to him for his thoughtfulness in giving the correct sounds of his special combination of letters. Why do not all the queer names have the same treatment? They are queer to us, but perfectly simple when elucidated."

This ought to be a suggestion to musicians who find Americans mispronouncing their names.

FREE LECTURES.

"Recently I saw an announcement that there would be free lectures given at one of the high school buildings, the subject to be The Appreciation of Symphonic Music. Can you tell me anything about these lectures? Will they be open to the public, or are they only for pupils of the public schools? Is entrance by ticket, and if so, where can tickets be obtained?"

As the attendance at any such free lectures must be limited to the capacity of the auditorium, and as no high school is of unlimited capacity, it would seem that it would be impossible to admit the general public, for there must be a large number of students of music anxious to benefit by such free instruction. If tickets are distributed, probably they could be procured either at the De Witt Clinton High School, Tenth Avenue and Fifty-ninth Street, or at the Board of Education, Park Avenue.

WAGNER'S RIENZI.

"Did Wagner write the libretto of *Rienzi* as he did of some of his operas, I believe? When did he write it? Was it after or before his series of what are sometimes called his German operas—I mean by the public, for of course all his operas are German? Can you tell me why the opera is not sung as much as the 'Nibelungen' series? I do not know what to call them, but I mean the set that are and have been favorites for so many years, although not so much sung as in former years."

Rienzi was one of Wagner's early operas, written in about 1836, but he was unable to get it accepted at any opera house and it was not until 1842 that it was finally produced. He wrote the text from Bulwer's novel, *Rienzi*. Meyerbeer, who read the libretto said it was the best he had ever read. In describing the frame of mind in which he began to work on *Rienzi*, Wagner said: "To do something grand, to write an opera for whose production only the most exceptional means should suffice . . . this is what resolved me to resume and carry out with all my might my former plan of *Rienzi*." An English writer says that the opera is a "brilliant exercise in the grand opera manner." While it is showy and effective in parts, its "intrinsic value is very small." These are probably the reasons why the opera is not given; the public does not demand it. His next opera, *The Flying Dutchman* was, and still is, such a success that the failure of *Rienzi* is forgotten. It was in 1843 that the opera was first heard in Dresden. It is said that Wagner made a sketch for the book of *The Flying Dutchman*, but from poverty was obliged to sell it; this he did, to a composer named Dietrich, who wrote an opera upon the subject, which failed completely. When this work disappeared Wagner, some years later, returned to his original idea and the opera was produced.

In selecting operas for production during a season, the management of any opera company must necessarily decide upon those that will fill the opera house, as it does not pay to make many experiments during a season.

Harriet Story Macfarlane an Unusual Interpreter

American composers approve the way Harriet Story Macfarlane interprets their songs, and composers are notoriously hard to please. Her success with the Historical Song Miniatures of Floy Little Bartlett won this tribute from the song writer: "It is a perfect joy to me always to hear my songs interpreted by Harriet Story Macfarlane. It is one thing for a composer to have his songs sung and quite another thing to have his songs interpreted according to his own ideas and feelings. Mrs. Macfarlane is a true artist and I consider her magnetism, personality and understanding most unusual."

Mrs. Macfarlane has interested herself extensively in American compositions, two of her lecture recitals having as their subject, Native Men and Women Composers. Obviously she loves the quaint and the atmosphere of the outdoors; one might almost say she interprets American folk lore as represented in the Indian songs of Charles Wakefield Cadman; the desert songs of Gertrude Ross, of James R. Rogers, the Indian songs of Thurlow Lieurance, the Negro melodies of Stephen Foster and Negro Spirituals of Jessie Pease Burleigh, Deet, and Danfoot. She was recently made honorary member of the Gamut Club of Los Angeles in recognition of this phase of her work.

Her excellent mezzo-contralto voice is used as a brush to paint the pictures her intelligence sees. She not only senses the soul of the song but is also able to convey it to her public with sympathetic delivery, clear diction and a most charming personality. Everywhere she has appeared in her recent coast to coast tour, she has won a host of friends and admirers.

She has introduced an interesting and novel feature in using slides of famous pictures to illustrate her songs. One of her subjects is Tone Pictures or Songs and their relation to Paintings. Children all over the United States have been delighted with her Children's Hour. Colored slides are used in conjunction with this lecture-recital, made from the original pictures illustrating the songs of John Alden Carpenter, Mana-Zucca, Margaret Ruthven Lang and the St. Nicholas Song Book. Mrs. Macfarlane has the key to the child's heart because she herself is such a devoted mother. In a recent interview in the *Detroit News*, she expressed the opinion that children are a sacred duty and that every mother should make them her first thought. However, she thinks a mother endowed with special gifts should exercise her talents and keep herself in touch with her work during the period of her child's youth, emerging later into a career.

Other subjects Mrs. Macfarlane uses are Religion in Music, the interpretive Power of Song and English, Scotch, Irish Ballads and Negro Spirituals.

The Chapmans Vacationing in Florida

Mr. and Mrs. William Rogers Chapman, well known for their activities in connection with the Maine festivals and also the Rubinstein Club of New York, are enjoying a well-earned vacation in Palm Beach and Miami. Mr. Chap-

man shipped his Franklin Sedan from New York to Jacksonville and he and Mrs. Chapman have been making a tour of Florida, visiting the places of interest. They are much impressed with Miami, and it is probable that they will make it their winter home hereafter. Mr. Chapman believes that south Florida should become the Italy of America, and it is his opinion that a great music festival should be held there every year. Mr. and Mrs. Chapman spoke at the Daytona Woman's Musical Club and also at the Miami Music Club. They will return to New York some time this month.

Pauline Cornelys' Opera Appearances Evoke Praise

Pauline Cornelys, gifted young soprano, who made her operatic debut this season, was compelled to give up all public activities for a few months while convalescing from an operation for appendicitis. Miss Cornelys has now fully recovered, however, and will resume her concert work, appearing in recital, oratorio, and in joint-concert with her husband, Richard Bonelli, in the novel type of program which a few seasons ago won for them such approbation. The two young artists at that time appeared with great success in over three hundred concerts in two seasons. Desiring further study, however, they gave up all public appearances for a year, devoting their entire time to study with a prominent voice teacher of New York.

Miss Cornelys had great ambition to sing in opera, and although her voice at that time did not seem adapted to operatic work, the year's efforts disclosed a rapidly develop-



PAULINE CORNELYS,
soprano.

ing operatic, lyric soprano. Nor was a lovely voice her only attribute for an operatic career, for Miss Cornelys is endowed with beauty and unusual ability for acting, so an offer to sing in opera came almost immediately, and she prepared the roles of Micaela in *Carmen*, Mimi in *La Boheme*, and Marguerite in *Faust*, which parts she essayed during an engagement at the Canadian National Exposition in Toronto and Montreal last fall, winning flattering recognition.

Of her Micaela the *Toronto Daily Star* wrote: "The best thing in the whole presentation was the singing of Pauline Cornelys in the role of Micaela. She sang with exquisite loveliness; a voice that in its most delicate nuances lost nothing in transmission, and in its climaxes thrilled the great audience. She made a lovely picture, too, in the smuggler's camp scene." The *Montreal Herald* agreed that "Her fine singing was one of the delights of the performance," while the *Montreal Star* commended as well her artistry in *La Boheme*, declaring: "Mimi, as played and sung by Miss Cornelys, had charm, youth, and good vocalism." "Pauline Cornelys, the blonde Micaela, showed the most marked delicacy, rhythm, and grace in her work; the sweetness of quality of her voice well suits her feminine charm and beauty," *La Presse* enthusiastically stated after one appearance, and on another occasion: "Pauline Cornelys, beautiful as the legendary Marguerite must be, with sweet, clear voice of luscious quality, gave brilliant colorings to her tones."

Caselotti Pupil in Opera

Maria Caselotti, wife and pupil of the well known New York vocal teacher, Guido H. Caselotti, just completed her tour with the International Grand Opera Company, singing ten performances in fourteen days. The tour comprised: January 9, Easton, Pa., Lucia; 10, Wilkes-Barre, Pa., Lucia; 12, Bloomsburg, Pa., Lucia; 13, Mount Carmel, Pa., Lucia; 16, Scranton, Pa., Lucia; 17, Scranton, Pa., Traviata; 20, matinee, Harrisburg, Pa., Lucia; 20, evening, Harrisburg, Pa., Traviata; 22, Hagerstown, Md., Traviata; 23, Hagerstown, Md., Lucia.

Althouse in Texas

Paul Althouse, Metropolitan Opera tenor, sang recently in concert at Belton and Houston, Tex., in joint recital with Arthur Middleton, baritone, formerly of the Metropolitan. On January 29, he appeared in Dallas, Tex., and two days later with the orchestra in Kansas City, Mo.

ESTHER DALE

Soprano

Brings Critics and Good Sized Audience to Rumford Hall on January 31.



She has established herself as a singer keen of intelligence and clear tone

New York Sun

Esther Dale's delivery was artistic and interesting . . .

New York Herald

Prairie Waters at Night served to display the wide range of her voice to the best advantage with its warm quality and fullness of tone throughout

New York Times

She is a fine intelligent singer at her best in songs of dramatic nature . . .

New York World

Esther Dale scored an emphatic success.

Morning Telegraph

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NEW YORK COLLEGE OF MUSIC, AND CONSERVATORY OF MUSIC

This issue of the *MUSICAL COURIER* introduces readers to more than forty faculty members of the New York College of Music, 114 East Eighty-fifth street, and the New York American Conservatory of Music, 163 West Seventy-second street, which are under the direction of Carl Hein and August Fraemcke. Both institutions are well known for their thorough and stable training in piano, violin, cello, organ, harp, voice and orchestral instruments, and many pupils from the instrumental departments have become members of leading symphony societies, while vocal students have grown to positions in concert, church and opera.

The New York College of Music was founded by Herman Alexander, during whose time Theodore Thomas and Rafael Joseffy were members of the faculty. Under Alexander Lambert's directorship, Leopold Godowsky, one of the greatest pianists of today, was an instructor. It was the first institution of its kind in New York, and artists like Paderewski, Hofmann and Marcella Sembrich performed for the pupils, to stimulate their growth and bring about a higher institution of musical learning. With that interest in view the College has grown, and now Hans Letz, one of the foremost musicians in this country, for years a member of the Kneisel Quartet, founder and first violinist of the Letz quartet, is the head of the violin department. Other teachers in this branch are: Joseph J. Kovarik, solo-violin of the Philharmonic Society; Karl Klein, pupil of Ysaie and Wilhelmj; Theodore John, whose pupils are found in symphony organizations; Dirk Holland, Ernst Thiele, and assistants.

The piano department is under the thorough direction of August Fraemcke. In the same branch are: Miguel Castellanos, Henry Schroeder, teacher of Jerome Rappaport; Oskar Ziegler, young Swiss pianist; Gottfried Kritzer, J. C. De Arteaga, Sadie Bischoff, Carl Werschinger, Marta Nieh, Edward W. Schaefer, S. Reid Spencer, Consuelo Clark, Uarda Hein, Helen Hirschman, Elsa Nicolini, Adalbert Ostendorff, Elsa Rassmann, and assistants.

Rubin Goldmark is the head of the harmony, counterpoint and composition classes. Marie Mattfeld, formerly with the Metropolitan Opera Company, conducts a class in dramatic action for opera.

The vocal department is under the direction of Virginia Colombati, formerly with the Metropolitan Opera Company. Other teachers in this department are: Harriet Behnee, Helen Reusch, Simon Denys, Carl Hein, and others.

The splendid faculty shows the high standard of the College and Conservatory, which are incorporated under the laws of the State of New York and empowered to confer diplomas, degrees, such as Bachelor of Music, Master of Music and Doctor of Music. Tuition fees are moderate.

Members of Faculty of New York College of Music and New York American Conservatory of Music, numbered as they appear on the front cover of this issue of the *MUSICAL COURIER*, are as follows:

- | | |
|-----------------------------|---|
| 1—Carl Hein, director | 22—Simon Denys |
| 2—August Fraemcke, director | 23—Dirk Holland |
| 3—Theodore John | 24—Marta Nieh |
| 4—William Ebann | 25—Hans Letz |
| 5—Rubin Goldmark | 26—Carl Werschinger |
| 6—Carl Heinrich | 27—Ernst Thiele |
| 7—Harriet Behnee | 28—Russel Jordan |
| 8—Oskar Ziegler | 29—Helen Hirschman |
| 9—Elsa Nicolini | 30—Reid Spencer |
| 10—Elsa Rassmann | 31—Adalbert Ostendorff |
| 11—Wilbur A. Luyster | 32—Miguel Castellanos |
| 12—Edward Schaefer | 33—Henry van Hofe |
| 13—G. Kritzer | 34—John Roodenburg |
| 14—Helen Reusch | 35—Florence Webber, assistant secretary |
| 15—A. Francis Pinto | 36—Consuelo E. Clark |
| 16—Marie Mattfeld | 37—John H. Meyer, secretary |
| 17—Uarda Hein | 38—Alois Bohsung |
| 18—Virginia Colombati | 39—Henry Schroeder |
| 19—Yrsa Hein, secretary | 40—Genoveva De Arteaga |
| 20—Miklos Redey | 41—Sadie Bischoff |
| 21—Wilhelm Fischer | |

Leginska's Recital

Ethel Leginska, who has not appeared in New York in a solo piano recital for several seasons, will play at Carnegie Hall on February 20. Last winter, it will be recalled, the artist gave joint recitals with Leo Ornstein and Hans Kindler and appeared as soloist with the New York Symphony Orchestra in the performance of her own symphonic poem: *Beyond the Fields We Know*. She also took part in the first public performance in New York of her *From a Life*. The artist did not return from abroad this season until December on account of the engagements she was filling in England, Germany and Italy. On many of these programs her own works were featured with success.

Huberman at Carnegie Hall February 13

Bronislaw Huberman will give his first New York recital of the season at Carnegie Hall on February 13, when with Paul Frenkel at the piano, he will present Schubert's rarely heard fantasia, a Bach unaccompanied sonata, the Saint-Saëns violin concerto, No. 3, and shorter pieces by Tchaikowsky, Chopin and Paganini, including Mr. Huberman's own arrangement of the Chopin Waltz, op. 64, No. 2.

Hurlbut and the Rotary Club

Harold Hurlbut, the tenor and de Reszke disciple, sang with success at the recent banquet of the New York Rotary Club, which was held at the McAlpin Hotel. On Mr. Hurlbut's return from his European tour he was elected to the club, representing the vocal teaching profession of New York. On his recent transcontinental tour he attended twenty-one meetings of Rotary Clubs throughout the United

States, singing before them, and being hailed as a rare combination of "artist and business man."

During Mr. Hurlbut's earlier professional life he was also interested in business. He is a university man—he received a degree in law (LL.B.), after which he was an examiner of titles to real property, as well as a bank director. His 1923 transcontinental tour of concerts, master classes and lecture-recitals is solidly booked for twenty-four weeks. His master classes will be held in Seattle, Spokane and Lewiston, Idaho.

Mozart Society's Fourth Morning Musicales

The foregoing caption names only a portion of the feast regularly enjoyed by members of the Mozart Society of New York, Mrs. Noble McConnell, founder and president, for besides the musicale (a recital by Louis Graveure) there is a breakfast, motion picture and dance, all this occurring the first Saturday of every month, in the grand ballroom of the Hotel Astor.

That of February 3 brought high artistic delight in the vocal program of some twenty numbers by Mr. Graveure, with a well-played piano solo by Arpad Sandor, his accompanist (Liszt's *St. Francis Walking on the Waves*). The baritone's resonant, equalized and beautiful voice was heard in groups of songs in German (Strauss' *Geduld* was especially enjoyed), Old English, French and American composers. An encore was demanded after the Old English



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GIFT OF ROSES"

songs (a humorous ditty regarding birds), and the same was the case after other groups. His varied tone-color, dramatic impulse (Duparc's *La Vague*, for instance), the tenderness of Sylvia, all was most impressive, Fay Foster's *My Menagerie*, Taylor's *Five-and-Twenty Sailormen*, too, held attention through refined humor and characterization, as sung by Graveure; he was so thoughtful as to take an encore with Accompanist Sandor, who deserved it.

President McConnell announced Gigli and Elizabeth Edwards as soloists for the February 20 concert, the latter being the daughter of Governor (now Senator-elect) Edwards of New Jersey. She called attention to the card parties, supper dances (the latter February 6 and March 6, at the Hotel Astor), and was proud to say that the Mozart society, in its fourteenth year, now numbered 775 paid-up members. (Applause.)

The breakfast, moving picture and dance lasted until towards dinner-time, making a full day for Mozarteans!

The Thirteenth Lucky for McQuhae

January 13 proved a lucky day for Allen McQuhae, Irish tenor, for this date brought him engagements with the Catholic Club and the Friendly Sons of Ireland in New York City, an engagement with the Music Club of Petersburg, Va., for February 15, and two appearances with the Cleveland Orchestra—one in Cleveland, May 11, and also at Huron College, Huron, Ohio, on May 12.

Gerhardt's Last Appearance in America

The third recital of the season of Elena Gerhardt at Town Hall on February 11, also will be her last appearance this season in America, as she is to sail a few days later for England, where she is booked for spring tour.

Barclay in Toronto

John Barclay is to sing in Toronto as soloist at the Toronto Festival, on February 15.

Dupré to Return for Second Tour

Arrangements have been completed for the return of Marcel Dupré, the phenomenal young organist at Notre Dame Cathedral, Paris, to America next season for a second transcontinental tour. Dupré's present tour has broken all records for organ recital tours. Before he returns to France, March 20, he will have played ninety-two recitals in Canada and the United States. Bookings for the present tour are closed, making it necessary for the Dupré management to refuse a large number of requests for recitals this season.

During Dupré's present tour the press and public have been united in a chorus of praise rarely accorded an organ virtuoso. The San Francisco Examiner reports, "We knew that Dupré was a great organist, a prodigious technician, but he is more than that; he is a great personality." Maurice Rosenfeld, in the Chicago Daily News, writes: "Dupré gave a masterly exhibition, not only of creative talent, but also of organ playing." Karleton Hackett said in the Chicago Evening Post: "Dupré is a musician of distinguished quality with whom it would be a privilege to become better acquainted." Manitoba Free Press, Winnipeg, states: "He commanded the amazed admiration of his audience." Said the Portland Telegram: "He did wonders with the organ." Another comment worth adding was by Olin Downes in the Boston Post after Dupré's appearance with the Boston Symphony: "Marcel Dupré played with a most admirable understanding and mastery." The Boston Globe: "Dupré proved himself an organist of the very first order; he is not only complete master of the technic of his instrument, but also able to convey the emotional powers latent in the music to his hearers; he has an extraordinary sense of rhythm." Henry T. Finck, music critic of the New York Evening Post, in commenting upon Dupré's Franck recitals, wrote: "Some one in the audience remarked, 'Dupré is the Paderewski of the organ' and he was not far wrong."

Recent engagements are as follows: February 1, Plainfield, N. J.; 2, Allentown, Pa.; 3, Philadelphia, Wanamaker Store; 5, Harrisburgh, Pa.; 6, Chambersburg, Pa.; 7, Uniontown, Pa. His concluding dates are: February, 9, 10, 11, Memphis (three recitals); 13, Louisville, Ky.; 15, Birmingham, Ala.; 16, Shreveport, La.; 18, 19, New Orleans, La. (two recitals); 22, Baltimore; 23, Norfolk, Va.; 24, 25, Washington (two recitals); 26, Pittsburgh, Pa.; 27, Philadelphia, Wanamaker Store; 28, New York, Wanamaker Auditorium.

Lawson, "A Splendidly Trained Soprano"

Franceska Kaspar Lawson, soprano, was exceedingly well received when she appeared recently in recital in the auditorium of Lenoir College under the auspices of the College Glee Club. In covering the recital for the Hickory Daily Record, the reporter for that paper stated that it was perhaps in the Polonaise from Mignon that Mrs. Lawson showed the most exquisite qualities of her voice. Soaring on the high notes her voice was bird-like in tone and her excellent command of its wide range was superb. That reporter also is of the opinion that Mrs. Lawson is equally charming off the stage and that through her magnetic personality she endeared herself to scores of admirers who called to meet her immediately after the performance.

After an appearance in Oxford, N. C., the critic of the Examiner had this to say: "Her voice is beautiful, wide in range and splendidly trained, but now there is a sympathy, a depth of feeling and appealing quality which was not there formerly. She can now bring tears to the eyes of her listeners, as well as give them pleasure." On January 25, Mrs. Lawson gave a recital before the Music Club of Newbern, N. C. Another recent appearance was in New Concord, Ohio.

New York Trio for Albany

The New York Trio has been engaged for a concert to take place in Albany on March 10, under the auspices of the State Teachers' College Music Association. Owing to the fact that Mr. Van Vliet is the first cellist of the New York Philharmonic Orchestra, and Mr. Guidi, the concertmaster of the same organization, the engagements of the Trio have, during the season, been confined to New York and nearby cities, but special arrangements have been made to make the Albany concert possible. The New York Trio will make rather an extended tour in the Spring.

Idis Lazar Heard

Idis Lazar, pianist, was heard in a group of solos at the Theater Meeting arranged by the Equity Players, which took place on February 1 at the beautiful Twelfth-street gallery of Louise Upton Brumback, artist. Francis Wilson was the principal speaker of the afternoon.

Paul Althouse Heard in Omaha

Under the auspices of the Business and Professional Woman's Division of the Omaha Chamber of Commerce, Paul Althouse, tenor of the Metropolitan Opera Company, was heard in recital in Omaha, Neb. He was assisted by Rudolph Gruen, pianist.

Arthur Middleton in Demand

His popularity as a concert singer ever on the increase, Arthur Middleton, the baritone, this past month in all made sixteen appearances in the West in recital, concert and as orchestra soloist.

Recital at Kazze Studio

On Friday, January 19, Edith Rondinella, Helen Publicker, Bella Schwartz and Anna Tannenbaum participated in a students' recital at the Philadelphia studio of Louis Kazze, pianist.

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THE ONDRICEK SCHOOL OF VIOLIN ART

The Ondricek School of Violin Art, which has flourished for some years in Boston and is about to open a branch in Carnegie Hall, New York, is an American school founded on the principles of the European conservatories. It is a private institution modeled after the violin department of the Conservatory of Prague, which is one of the oldest schools of Europe. The value of a rich tradition like that which the Ondricek School aims to carry on cannot be overestimated, for students who find themselves in a musical atmosphere, and in authoritative hands, soon attain the power of expression and creation of their own accord. Great stress is laid on individual teaching, the effort of each student being guided according to his intellect and capabilities.

TECHNICAL TRAINING.

Another point which the school strongly emphasizes is the technical training of the students, because it is only through a mastery of technic that artistic expression can be obtained. In an interview with a representative of the *MUSICAL COURIER*, Mr. Ondricek said:

"Many teachers make the mistake of trying to teach expression and musicianship before their pupils have acquired a sound technical foundation. It is inevitable that under these conditions the unfortunate victims who lack ability to handle their instruments should struggle helplessly without result. Many talented students realize how this or that musical phrase should sound; they hear it in their imagination, and feel it in their souls, but when they try to express themselves, the result is an awful medley of rosin, bow-hair, scratches and false notes. The trouble is that a command of the fingerboard has not been attained, and the bow is a club in their hands, because tone production, with its many varieties of intricate bowing, is totally unknown to them.

"If students are insufficiently prepared technically in both right and left hands, it is a blunder to try to teach interpretation and musicianship. It is only when facility is attained that the opportunity has come, and it should be made the most of, to develop expression and style and to give the students all the secrets that lead to mastery in their profession. It is equally unjustifiable to bring out a pupil who has mastered only technic, and who has neglected the musical side of playing, which is, after all, the goal he set out to reach. Both are inseparable elements of the same art, and cannot exist independently. Moscheles, the famous pianist, said: 'Through the fingers only can the soul speak,' and the celebrated teacher, Auer, has put it more tersely: 'Art starts where technic ends.' There can be no disagreement among artists in regard to this.

"The Ondricek School is built upon these principles, generally recognized as the basis upon which European musical institutions are founded, and whose soundness has been proved beyond any doubt by the talent which they have brought to the highest development."

EMANUEL ONDRICEK.

Emanuel Ondricek himself is an artist of the first rank. He was born in Prague, Czechoslovakia, and belongs to a family of noted violinists. His father was a fine musician, and four of his sons became distinguished artists. Emanuel entered the Conservatory at Prague, where he made such rapid progress that he was graduated at the age of seventeen as the winner of the first prize. He toured through Europe, playing in the principal cities, and appeared as soloist under such famous conductors as Hans Richter, Carl Zumppe, Sir Henry Wood, Alexander Siloti, and others. Although a pupil of the celebrated pedagogue, Sevcik, he inclined to the grander style represented by his brother Franz, a pupil of Massart. His ideas follow those of the modern violin schools represented by Ysaye, Auer and Kreisler.

Mr. Ondricek came to America in 1912 and played in Boston, New York and other cities, but had to abandon concert work on account of ill health. In the meantime he established a studio in Boston, and brought out a number of excellent pupils who demonstrated his artistic ideas. Among his foremost pupils are the Russian violinist, Ella Kallova; Bernhard Stinsheimer, leader of the Sinsheimer Quartet of New York; Mary Haywood, the English violinist, and, in his Boston classes, Marjorie Pierce, Edith Roubound, Walter Schulze and others.

THE FACULTY.

Mr. Ondricek acts as director and as head of the advanced department. Students in the preparatory and intermediate grades are instructed under his supervision by an authoritative faculty whom he has carefully selected. This faculty includes Marjorie Pierce, Edith Roubound, Gladys Posselt, Carl Leitner and Walter Schulze.

Miss Pierce is in charge of the elementary and intermediate departments. She has appeared at numerous concerts in Boston and won critical praise of a high order after her appearance in Jordan Hall two seasons ago. Miss Pierce is the teacher of Ruth Posselt, the child violinist.

Miss Roubound, who is in charge of the elementary department, has been heard in concerts at Symphony Hall, the Boston Opera House and at Tremont Temple. She was soloist at the festival given in Boston and Worcester two years ago by the United Swedish Choral Society. Besides her work as a concert artist, Miss Roubound is interested in chamber music and is leader of a trio.

Miss Posselt, who, with Mr. Leitner, supervises the piano, harmony, theory, solfeggio and ensemble departments in the Ondricek School, studied with Messrs. Whelpley, Faellen, DeVoto and Mason. She has been heard in concert as a soloist and accompanist and as pianist for the Boston Trio. Mr. Leitner was born in Prague and received his musical education at the Prague Conservatory. He studied piano under Professor Hranek, a pupil of Smetana, and composition with Anton Dvorák. Mr. Leitner has appeared in concert both as soloist and accompanist and was formerly accompanist and co-repetitor with the Metropolitan Opera Co.

Mr. Schulze is a member of the teaching staff in the intermediate department and plays in the school quartet. He won the scholarship which Mr. Ondricek offered some years ago to an American boy or girl who showed promising talent, and has been heard in New England, both as a soloist and conductor.

LAYING THE FOUNDATION.

The most important period in a musical education is that in which the student lays the foundation upon which he

will subsequently build. The Ondricek School recognizes this in affording opportunity for the best elementary education possible. Attention has been given to the theoretical side of music in the course of study offered. There are classes in Theory, Harmony and Solfeggio, which is of special importance. Piano is also included, since a knowledge of that instrument is essential to any well-rounded musical education. Special pupils' recitals are given monthly as well as two public concerts a year. Mr. Ondricek follows the practice of the European schools in having pupils play their lessons before the other students. This is not to be confused with ordinary class work. The lessons are indi-



EMANUEL ONDRICEK

vidual, to which the other students have the opportunity of listening, in order to train their imagination, judgment, and critical faculties by hearing faults corrected and good points appreciated.

THE CERTIFICATE OF GRADUATION.

When students have completed three years in the elementary and intermediate departments, and at least one year in the upper school, they are entitled to a certificate of graduation. Those who intend to devote themselves to an artistic career or to teaching study three more years under Mr. Ondricek's personal supervision. Upon completing the work to his satisfaction they are awarded a special diploma.

Mr. Ondricek has gained sincere friends among such artists as De Pachmann, Pugno, Siloti, Rimsky-Korsakoff, Cui, Sapelnikoff, Ivanoff, Dvorák, Suk, Auer, Kreisler and Ysaye, all of whom have praised his understanding of musical art. He was decorated by Czar Nicholas, Peter of Serbia and the Roumanian Queen (Carmen Sylva). He has also received official recognition in England. Mr. Ondricek contemplates a return to the concert platform, accepting such engagements as will not conflict with his interest in teaching.

J. C.

WHEN IN BERLIN

please register at the office of the *MUSICAL COURIER*, Schelling Strasse 9, so that our correspondents throughout Europe can be of service and assistance to you wherever you may sing or play, or just visit.

Suzanne Keener at Westminster College

It was a happy choice on the part of Per Nielsen, baritone and director of the music department at Westminster College, New Wilmington, Pa., to present charming Suzanne Keener as the last attraction in his artist course for the 1922-23 season. This gifted young coloratura soprano of the Metropolitan Opera Company duplicated at this recital the splendid impression she has made everywhere on tour. Her program was a varied one and a large and appreciative audience appeared thoroughly to enjoy each number. Accompanied by Vera Eakin at the piano, she was heard in the Constanze Aria from *Entführung*, Mozart; *Voci di Primavera*, Strauss; *Theme and Variations*, Proch; *The Wind's in the South*, John Prindle Scott; *Bobolink and Chicadee*, Vito Carnevan, written for and dedicated to Miss Keener; *There Are Fairies at the Bottom of Our Garden*, Liza Lehmann; *When I Was Seventeen*, Swedish Folk Song; *Regnava nel Silenzio*, from Lucia, Donizetti. Miss Keener possesses a voice of exceptional beauty and she uses it with intelligence. Her high notes are brilliant, and in the Proch *Theme and Variations* she tosses off the runs and trills with the utmost ease. Clear enunciation is another one of this young singer's assets. In addition to being well equipped vocally, Miss Keener has a fine stage presence and creates a favorable impression immediately upon her entrance on the platform.

Lyell Barber Leaves for Tour

Lyell Barber, pianist, is busy on tour in the Middle West, appearing in the following cities: February 1, Ripon College, Wis.; 5, Pontiac, Ill.; 7, Eureka College, Ill.; 11, Chicago (recital); 15, Bloomington, Ill.; 18, Bloomington, Ill. (second appearance). The first Bloomington date is under the auspices of the Amateur Musical Club in its regular season; the second one, on February 18, is a special concert, open to the public.

At his Chicago recital, at the Studebaker Theater, under the direction of F. Wight Neumann, Mr. Barber will introduce a very beautiful prelude by Edward Harris, which is dedicated to him and which will be played for the first time.

Clara Deeks Has Busy Week

Clara Deeks, lyric soprano, during one week appeared in Louisville, Nashville, Wheeling and Williamsburg, and won the enthusiastic appreciation of the local critics.

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NEW YORK CONCERTS

SUNDAY, JANUARY 28

NEW YORK PHILHARMONIC

On Sunday afternoon, at Carnegie Hall, Josef Stransky made his last appearance with the Philharmonic Orchestra for the present season. Long before the appointed hour of the concert every available seat was taken and there were hundreds of standees. Despite the wretched weather, many of Mr. Stransky's friends and admirers were there in full force to show their keen appreciation. Among the distinguished persons in the audience was Willem Mengelberg, the Dutch orchestral leader who is to occupy the leadership of the Philharmonic for the last half of the season. At the close of the concert the vast audience seemed loth to leave the hall and pushed forward towards the stage. Despite the fact that Mr. Stransky was suffering from a very bad cold he responded to the ovation with a few short remarks of thanks and appreciation.

The program was an all-Wagner one including Mr. Stransky's own arrangement of selections from Siegfried and Götterdämmerung. There was also the overture to Die Meistersinger, Tannhäuser, selections from the third act of Tristan, the Faust and Lohengrin overtures, the Funeral March also from Götterdämmerung, and the March of the Knights from Parsifal. The impression one carried away from this concert was that Mr. Stransky had reached his artistic heights of the season. Even though this Wagnerian program was a repetition of only a few weeks ago, each individual number seemed to stand out more clearly for musical nuance and beauty. The musicians themselves seemed to catch the spirit of the occasion, playing with faultless precision, and guided by Mr. Stransky, helped to make the concert one that will linger long in the memory as one of the big concerts of the season.

MONDAY, JANUARY 29

ELSA FISCHER STRING QUARTET

The Elsa Fischer String Quartet charmed a large audience at its recital of chamber music in Aeolian Hall on Monday evening. This unusually fine organization, which is well known in New York and all parts of the country, has, in the past few years, made its presence felt for the excellence of its performance. The members of the quartet are: Elsa Fischer, first violin; Isabel Rausch, second violin; Lucie Neidhardt, viola, and Carolyn Neidhardt, cello.

The program contained two quartets—Glazounoff's in D major, opus 1, and Mozart's in C major—as well as Cesar Franck's quintet in F minor for piano and strings. In the two quartets the four young ladies revealed in their playing a delightful balance, beautiful tonal color, rhythmic precision and musicianship. Their work was deservedly applauded. The Franck quintet, which closed the program,

and for which Heinrich Gebhard was secured as the assisting artist, likewise received a dignified and well balanced reading. This work was rendered authoritatively and charmingly. In selecting Mr. Gebhard as assisting artist, the Elsa Fischer Quartet acted wisely, as the piano part was rendered, not as a solo, but as part of a whole, which made the composition doubly interesting and enjoyable.

The New York Herald says: "The Elsa Fischer String Quartet . . . made a good impression at their concert here last season. The quartet's performance last night confirmed this impression." The New York Times writes: "The quartet is made up of four women. . . . They are in earnest and gave a serious program, comprising Glazounoff's quartet in D, opus 1, Mozart's in C, and Cesar Franck's piano quintet. In the last they had the assistance of Heinrich Gebhard of Boston, excellent pianist, whose tastes make him an especially skillful interpreter of French music." The New York American states: "The gifted, gentle members of the Elsa Fischer String Quartet, aided by Heinrich Gebhard, a pianist already favorably known, gave a concert in Aeolian Hall last night. The program was notable for these neo-futuristic days for its lack of sensational material and for a performance that combined scholarly understanding with refinement and skill. The audience heard with evident enjoyment a balanced and tonally effective interpretation of Glazounoff's D major quartet. In this work, as in the Mozart quartet, and the quintet by Franck, which followed, the musicians devoted artistry and taste to no discordant arguments, but to music suggesting amiable conversation, the themes charmingly revealed, co-operation faultlessly sustained, dynamics and shadings well placed and convincingly disclosed."

ALBERT VERTCHAMP

The secret of the magical art of the Pied Piper of Hamelin has descended upon Albert Vertchamp, violinist, who lured a capacity audience into Town Hall, January 29, and led it on across the sunny fields of Vitali's charming chaconne, up to the mountain of the difficult Saint-Saëns concerto in B minor. But far from being a revengeful Piper and pleased, perhaps, with the enthusiastic plaudits his followers offered as recompense, he fiddled the mountain out of his way with ease and assurance, setting forth upon new paths of adventure; Debussy, Juon, Valdes and Levy. The charm of Mr. Vertchamp's playing is the quiet confidence with which he attacks the matter in hand and the energy and intelligence of his execution. His violin likes the lyric mood best; melodies have shape and grace when drawn by his bow. A caprice of his own composing, called The Wind, proved to be most ingenious. This was the only number not requiring the services of Joseph Wolman, accompanist.

TUESDAY, JANUARY 30

ERNEST SCHELLING

Town Hall held a most representative social and musical gathering for the piano matinee of Ernest Schelling, whose program included Schumann's concerto, Franck's symphonic variations, Paderewski's concerto, and Busoni's arrangement of Liszt's Spanish rhapsody. The orchestra was the New York Symphony, conducted by René Pollain.

This was the second in the Schelling series of concertos and like the first of these events, it brought forward an artist of the highest type, serious, devoted, musical, expert. The Schelling career has been a long one, even though that pianist still is a young man, for he made his first public appearances as a boy and has been playing in concerts practically ever since, with the exception of a study period of some years. In consequence, Schelling has had wide experience on the piano and in his repertory has traversed the whole length and breadth of the keyboard literature. If this were not so, he hardly could undertake to present himself before the New York public in such a gigantic and arduous course of concerts as he now is giving, and he certainly could not raise them to such a high degree of artistic importance as they have assumed through his splendid performances.

Schelling possesses a quiet, confident mastery of the piano which puts technical considerations out of the reckoning, and the listener always feels that the player is able to devote himself wholly to interpretations. In every fibre

of his being Schelling is a musician and an artist and no measure of the music he proclaims fails to impress itself upon his auditors as the product of a thinking mind and of deep emotional responsiveness. The Schumann work, a true test of musicianship if ever there was one, revealed the full measure of the Schelling technical, tonal, and interpretative talents and he scored a striking hit with his very critical hearers. The Franck piece was played beautifully, with heartfelt devotion and highly varied equipment of tone, phrasing, and dynamics. In the Paderewski concerto, joie de musique ran rife and Schelling threw himself heart and soul into the spirit of the frankly tuneful, impetuous, and completely pianistic composition. It registered an unusual success, both because of its intrinsic appeal and because of the dashing manner in which it was done.

The present writer could not remain to hear the concluding number of the program but he remembers it as a brilliant and cleverly scored opus and feels sure that it must have had a truly propulsive rendering at the hands of Schelling.

It was altogether an afternoon keenly relished by lovers of music for piano and orchestra, and in particular by that large parterre of concert goers with whom Ernest Schelling is a prime and abiding favorite.

NEW YORK PHILHARMONIC

The return of Willem Mengelberg as conductor of New York's oldest orchestra was celebrated at the Metropolitan Opera House on Tuesday evening in a fashion thoroughly befitting the rank and the great popularity of our guest from Holland. This Dutch musician has endeared himself warmly to our local public and great hosts of his admirers and music lovers generally were on hand in order to give him a generous and resounding welcome as he stepped on the stage for the 1923 renewal of his activities here.

Mengelberg has returned to us as interesting, vital and effective as ever. His interpretations have lost none of their variety and thoroughness, or of picturesqueness. His authoritative knowledge, his animated manner in conducting, and his great power to extract beautiful tone and engaging interpretative nuances from his players still remain the attraction that is irresistibly potent to all discriminative lovers of symphonic music performed in temperamental, yet scholarly style.

The pièce de resistance of the evening was Beethoven's Eroica symphony, superbly conceived and superbly performed by Mengelberg and his men. All the grandeur of the work was emphasized in large lines and its poetry was indicated with delicacy and taste. Every measure of the symphony had a colorful and appealing reading, and it can be said without reservation that a better performance of the opus never has been listened to in New York. Mengelberg was in his finest form and everyone who has enjoyed his art knows what that means.

Full of passion and appropriate temperamental waywardness was the delivery of Tchaikowsky's Romeo and Juliet. It is a work to which no mere pedant or time beater can do justice. As it is emotional and full of glowing fancy, this music needs a deeply sympathetic response on the part of the conductor. Mengelberg possesses those qualifications to a high degree, and in consequence his version of the Tchaikowsky score was thrillingly dramatic and compelling.

The three popular numbers from Berlioz's Damnation of Faust wound up the program that was replete with beautiful and exciting moments. The applause seemed to express a steady crescendo of approbation as the evening advanced, and after each number and also at the end of the program resounding ovations fell to the lot of the remarkable leader. He has helped to enliven the second half of our musical season and his future appearance here will mark important milestones of enjoyment for all classes of New York symphonic patrons.

FRITZ KREISLER

On Tuesday evening, Fritz Kreisler gave his first recital of the season at Carnegie Hall. His program included the Beethoven C minor sonata, Bach's partita in G minor, Lotus Land by Cyril Scott, Spanish Dance by Granados, Farewell to Cuchullan (the Londonderry air), Chanson Arabe and Danse Orientale from Rimsky-Korsakoff's Scheherazade. As the Times said: "There is nothing new to say about Mr. Kreisler's playing, except that he seemed to put a more poignantly musical quality, a more compelling charm into it than ever. It was in his tone, its beautiful searching intensity and subtle variations of color; in his bowing and the consequent significance of phrase, accent, rhythm; in his intensity, musical conception of all that he played; his delineation of the melodic time, the eloquent and seizing turn of expression. And it was communicated with an apparent simplicity and complete repose, with the art that conceals art, leaving only the senses beguiled, the spirit taken captive."

PEOPLE'S CHORUS OF NEW YORK: CECIL ARDEN, SOLOIST

On Tuesday evening The People's Chorus of New York gave its seventh anniversary concert in Aeolian Hall, when a capacity audience listened most attentively to a well rendered program. Cecil Arden was the soloist and gave as her first offering Il va venir from Halévy's La Juive; so enthusiastic was the audience after this that Miss Arden was compelled to add two encores. Later she contributed a well selected group—Deh vieni non tardar (Mozart), Les Yeux (Rabey), Pale Moon (Logan), La Coppa (Puccini-Buzzi-Peccia)—in which again her big, beautiful tones made a deep impression. Two more encores were necessary after this and she gave Ma Curly Headed Babby (Clutsam) and Love Sends a Little Gift of Roses (Openshaw).

The chorus, splendidly trained under L. Camilieri, the conductor, was well balanced and obtained many beautiful effects in its offerings. The choral numbers were: Break Forth, O Beauteous Heavenly Light (Bach), The Messengers of Peace (Mendelssohn), How Great My Joy! (H. Jungst), Russian Carol (Popular), and Celestial Chorus (Gounod), the last being particularly well liked. The second was an operatic group and included: Faithful and True, from Lohengrin (Wagner); Dawn Now on The Hilltops, from Samson and Delilah (Saint-Saëns), and Come With Flowers, from William Tell (Rossini). Per-

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haps the best choral offering then followed—Beethoven's Creation's Hymn—superbly done, and, to end with, a group of classic and popular works: Blest Are They Who Feel Compassion (Bach), Volga Boatmen's Song (Russian Folk Song), If Any Little Word of Ours (New; Camilieri), and Ole Uncle Moon (Charles P. Scott).

Mrs. John Henry Hammond gave a stirring talk on The Value of Ensemble Singing in the Life of a Community. Edward Harris was at the piano for Cecil Arden.

ETHEL GROW

A recital for the benefit of the MacDowell Colony Fund was given by Ethel Grow at the Plaza on January 30 under the auspices of the Washington Heights Musical Club, at which a program of rare merit was given in a manner that delighted those present and won a very real success for the singer, who was forced to respond to demands for many encores. Miss Grow has a voice and brains, and in song one is just as important as the other, especially when the singer undertakes music of a highly esthetic character, like the things from the modern French. There was a group from the modern French on Miss Grow's program, some of the songs heard, possibly, for the first time in New York.

But before this Miss Grow sang with traditional interpretation a group of songs by Handel, Mozart and Falconieri, and, by request, Cleopatra's Death by Henry Holden Huss, which was one of the most successful numbers on her recent all-American program and was again most enthusiastically received.

The French group included one song by Gabriel Fauré, three by Florent Schmitt, and one by Felix Fourdrain. The Schmitt songs are entitled Lied, Il pleure dans mon cœur, Fils de la Vierge. They are really lovely and why they are not more often sung in this city is one of the mysteries. Miss Grow made much of them, the wide range of her voice and its pathetic intensity being most grateful to this strange, elusive music.

Miss Grow's final group was a set of American works, all most interesting, and there were five or six encores. Albert Baker played the accompaniments with taste and skill.

ANTON BILOTTI

Anton Bilotti, the young pianist, gave his second recital of the winter on Tuesday evening, confirming and strengthening the good impression of his ability he had made a few weeks before. He began with an overture in A minor by Philip Emanuel Bach, well played, and then gave a really brilliant performance of the Sonata quasi Fantasia by his former teacher, Ferruccio Busoni. The work is thoroughly unimportant and uninteresting and, unfortunately, not at all worth the hard work that Mr. Bilotti had put into its preparation. The next group contained two familiar titbits of Mendelssohn, the Hunting Song and the Spinning Wheel from the Songs without Words, and a short Chopin group, including the A flat Ballade in which his beauty of tone was especially apparent. For the final group he played four of his own compositions, clean-cut, well written morceaux which showed a decided talent in the young man, and he ended with a brilliant bit of fireworks, the Martucci Tarantella, played at a tremendous pace.

All the good qualities he displayed in his first recital were evident again. He has extremely facile fingers and is able to produce a singing tone of most agreeable quality and varied color for the lyric passages. The impetuosity which characterizes some of his interpretative work and leads to an occasional exaggeration is merely an attribute of youth—and an excellent attribute in a player as young as he.

WEDNESDAY, JANUARY 31

CITY SYMPHONY ORCHESTRA

Of the five numbers played by the City Symphony Orchestra at its concert in Carnegie Hall, on Wednesday evening, four were by Russian composers, and the other, the ever-popular Unfinished Symphony by Schubert.

The opening number, Une nuit sur la montagne chauvre, by Moussorgsky, was conducted by Alexis Coroshansky, who, despite his good musicianship, presented the work unevenly, many of the important phrases being blurred. Schubert's symphony, which followed, was again given without a conductor, and won hearty applause. Although the entire program was to have been conducted by Mr. Coroshansky, Dirk Foch led the orchestra throughout the three Russian numbers—On the Steppes of Central Asia, op. 7, Borodin; overture to a drama by Gumileff; Gondla, by Dukelski, and Glazounoff's symphonic poem Stenka Razin, op. 13, which constituted part II.

Mr. Foch was greeted with tremendous applause both by the audience and members of the orchestra; this, we believe, was his first appearance as conductor since his illness. He conducted with sincerity, authority and musicianship, receiving much applause for his fine work. Of the three Russian compositions, the first and last were heartily enjoyed, while the overture by Vladimir Dukelski proved a tiresome, unmelodious, uninteresting number, which could well have been omitted, and this with no regrets.

H. E. Krehbiel, in the New York Tribune, writes: "The overture inflicted upon the audience last night is the work of a young man who came to America ten months ago. We are unwilling to call him a composer or compounder of music, if music is to be accepted as an art which can in any way entertain or delight the senses. He says that it was designed to give expression to the love of a prehistoric hunchbacked prince of Iceland whose passion was too passive to suit a prehistoric princess of the Amazonian type. . . . The so-called overture is a farrago of atrocious noises—no more, no less." The New York Times says: "The City Symphony Orchestra was midway in its program at Carnegie Hall last evening, repeating Schubert's Unfinished symphony without a conductor, when suddenly and unannounced, Conductor Dirk Foch made a dramatic re-entrance, and was received with a rising ovation by his men. He seemed none the worse for two weeks' enforced idleness due to an operation on his ear at Atlantic City. The audience joined in greeting him as he led the concluding numbers of the evening, from Russian composers."

ROSA POLNARIOW

On Wednesday evening Rosa Polnariow, violinist, gave a recital at the Town Hall, accompanied by Mrs. Alexander Bloch. The first number on her program consisted of Wilhelmj's version of Paganini's concerto in D major, which she played with skill and understanding. The Tartini sonata in G minor, called the Devil's Trill, was particularly

agreeable; the less active passages especially presenting full, smooth tone and graceful playing. She concluded with shorter selections by Wieniawski, Schubert-Wilhelmj, Kreisler, and Sarasate, the Gypsy Dances by the latter composer displaying her skill to greatest advantage and her capable handling of the instrument in this number proving her an artist of merit.

The New York Tribune was exceptionally flattering in its praise: "The Sarasate Dance showed the violinist at her best. Here there was dash and assurance, freedom of manner, ability to manage high speed, and, as a rule, to sustain the tone—whereby the general impression was one of promise." The American offered the following tribute: "From the scholarly way in which she played the exacting concerto by Paganini-Wilhelmj and the difficult Devil's Trill Sonata, by Tartini, the slender young violinist should develop into a valuable member of the local musicians' colony." The Times said: "Miss Polnariow showed musical taste in her treatment of the classics, and good tone contrasts. . . . She played with much power for a slender girl."

FRIENDS OF MUSIC

A combination of two such artists as Onegin and Huberman could be depended upon to draw out a big crowd, and it accomplished exactly that for the Society of the Friends of Music who sponsored their joint appearance at Carnegie Hall on January 31. Mme. Onegin sang three Berlioz songs and two Mahler songs with great beauty of tone and artistic understanding. One might well wonder at her selections, but she made much of them by the intensity of the passion she put into them, which is exactly the right phrase, for there is little enough of that in the songs themselves.

Under the direction of Bodanzky the orchestra played the overture to Giovanna d'Arco by Verdi, for why and wherefore will ever be one of the mysteries. Evidently some antiquarian is exercising his talents in the selection of music for the society to play, the chief argument being that it is never played. That being the chief argument, why does not the Society unbend to the extent of playing the unplayed Americans?

Huberman played, beautifully, the two beautiful Beethoven romances, displaying a lovely, limpid tone, perfect intonation and great depth of musical feeling. He was no less successful in the novelty of the afternoon, a suite for violin and orchestra by Sergius Taneyev, played for the first time in America, a strong and vigorous piece of music, full of real invention, often poetic—and, alas, often dull. The composer is evidently highly gifted but does not use much judgment in his self-criticism. However, it is good music and one must be grateful to Huberman and Bodanzky for giving America a chance to hear it. It was composed in 1911 and dedicated to Auer.

ESTHER DALE

Ether Dale's third annual song recital took place on Wednesday evening, at Rumford Hall. The program consisted of four groups of old songs from England, Scotland, France and Belgium. Her clear soprano, full tone, and warm quality of voice, combined with exceptional charm of manner, could not but appeal to the audience. Short, explanatory remarks on the various selections established a mutual feeling of goodfellowship between the artist and her

admirers, who applauded every effort with sincere appreciation. The third group of four numbers—Prairie Waters At Night, and Butterfly (Constance Herreshoff), The Little Shepherd (Winter Watts) and The Heart of a Rose (Elinor Remick Warren) met with particular success. Several repetitions were demanded during the program, and a number of encores sung. John Doane was at the piano and proved, as usual, an excellent accompanist.

The Evening Sun said of her: "The soprano has established herself in years past as a singer of keen intelligence and clear tone. Last night's program brought to notice her increasing sureness of placement and accumulating dramatic knack. Miss Dale sang with a shrewd wit and an ever varied humor." The World credited her with being, "a fine, intelligent singer, at her best in songs of a dramatic nature."

THURSDAY, FEBRUARY 1

BOSTON SYMPHONY ORCHESTRA: GEORGES ENESCO SOLOIST

The Boston Symphony Orchestra's concert at Carnegie Hall on Thursday evening began with the Berlioz Benvenuto Cellini overture, an old bag of bones, interesting as a study in orchestration, but saying rather less than nothing. Then came Georges Enesco, playing the Brahms violin concerto. After the intermission there was a performance of Cesar Franck's symphonic poem, Le Chasseur Maudit. It is no act of piety towards the memory of a dead man to play his worst work, just because he happened to be born a century ago last month. Le Chasseur Maudit sounds today like a "hurry" in moving picture music; but the horns of the Boston Symphony have a noble tone. Next came a fine performance of Ravel's Rhapsodie Espagnole, a charming bit of illusive musical coloring, beautifully scored and played to perfection by M. Monteux and his men. To end with there was also an excellent performance of Smetana's Vltava, the joints of which are beginning to show and to creak ominously.

Georges Enesco, seen here a short time ago as conductor of an orchestra, now appeared as soloist with one. His performance of the Brahms concerto was that of a musician and a good violinist, but not of a violinist who meets the technical requirements that are a sine qua non nowadays. There was a lot of slipshod fiddling and small tone in the energetic passages, especially of the first movement, and the third was quite ineffective. But in the lyric sections of the first and throughout the lovely second movement, where there is call for beauty of tone and few fireworks, he was thoroughly satisfying. His conception of the mighty work was, indeed, satisfactory throughout, but his execution of it frequently lagged behind. There was occasional lack of accord between soloist and conductor also, doubtless due to insufficient rehearsal. The loveliest thing of the whole was M. Longy's oboe solo in the introduction to the middle movement. M. Enesco was very heartily applauded.

RICHARD HALE

On Thursday afternoon, Richard Hale, baritone, gave his annual recital before a good sized audience in Aeolian Hall. His program began with two songs of the early Min-

"MONTEMEZZI and POLACCO"

"Composer and Conductor Single-Voiced"

Boston Transcript

"Polacco Conducting Excels Himself"

Boston Transcript

Boston Transcript, January, 1923

From Mr. Polacco and his orchestra, happily cast into a pit that measured but not dulled their sonorities, ascended all the eloquences. Under his ear and hand there is no doubting the virtues of this Chicago band. It is at once full throated and justly balanced; in its voice meet the ardors and the reticences, the amplitudes and the subtleties, of tone. From it composer and conductor may strike what fire they will of darting modulation, flashing transition, pounding, rhythm, whipping climax, color up and down the gamut. And beauty is the over-lay. Like symphonic poem Mr. Polacco "read" Montemezzi's score and the instruments were the actors while through their pit marched the tragedy. From them the stage received voice; to them the stage joined voice—Montemezzi's in the endless accents of Mr. Polacco. It is the custom to bewail the content of American opera houses and American audiences with mediocre conductors. Yet Mr. Polacco still works among us and—Montemezzi aiding—may hold a whole house spellbound and rapt. H. T. P.

Boston Evening Transcript, January, 1923

So much for trifling defects, for praiseworthy intentions and for sound abilities. All else calls for superlatives. The simple statement that Mr. Polacco conducted is of itself enough to proclaim the orchestral performance one of surpassing eloquence—and such indeed it was. To note in detail his achievement would be to name and number each measure of the music. It is doubtful whether a Boston audience has ever heard a performance of the score deserving comparison with that of last evening. That passage after passage was of overpowering effect or of a beauty almost unendurable was not all due to the genius that conceived them; the executive musician by whom they were revealed and interpreted had a not inconsiderable share in such result.

strels, Irish Harper Song, and Chanson du Chatelain de Coucy; and the aria from Mozart's *Le Nozze di Figaro*. These were followed by a group of Hugo Wolf, two Respighi and two Chausson numbers. *Le Mamma e come il pane caldo*, by the former composer, met with such success that Mr. Hale was forced to repeat it. His final group, in English, contained many and varied selections, including Carrier Worrell's Death Song, and a composition, Captain Stratton's Fancy, especially written for him by Deems Taylor.

Much may be said in favor of the dramatic fervor and expression with which Mr. Hale rendered the heavier selections of this varied program. His voice is rich and powerful, and he uses it with intelligent understanding of each interpretation. The New York American compared him to Amato. "So strikingly indeed did the quality of the American singer's voice, the placing of his tone, even the vibrato, bring the great Italian baritone to mind that it was difficult to believe the resemblance was merely accidental."

Helen Chase accompanied him at the piano.

THE LENOX STRING QUARTET

The E major (op. 45) quartet of Vincent d'Indy was beautifully given and enthusiastically received last Thursday evening when the Lenox String Quartet featured it on its Aeolian Hall program. Throughout there was perfect coordination and the combination sounded as though there were but one instrument. While some in the audience preferred, perhaps, the first movement—*Lentement*—there were others who found the most enjoyment in the *Tres lent*. However, the work was a treat and the players were twice called back to acknowledge the applause.

The second offering was The Schubert G major quartet (op. 161), which, too, was splendidly given and warmly applauded.

The members of the Lenox String Quartet are: Sandor Harmati, first violin; Wolfe Wolfsohn, second violin; Nicholas Moldavan, viola, and Emmeran Stoerber, cello.

FRIDAY, FEBRUARY 2

NEW YORK PHILHARMONIC: FREDERICK LAMOND, SOLOIST

A Friday afternoon musical seance of the utmost enjoyment was that provided by Mengelberg and the Philharmonic Orchestra at Carnegie Hall, when they gave a notable rendering of Beethoven's *Eroica* Symphony, done in finished manner as to conception, style and execution. If any one movement deserved special praise it was the finale, although even as one writes this sentence, there return striking memories of wonderful moments in the opening section, the scherzo, and the funeral march. The audience was com-

pletely under the spell of the great work and the fascinating leader and they showered applause upon him without stint.

Lamond, one of the most scholarly pianists now before the public, performed mighty deeds of dignity in the Brahms B flat concerto, for he revealed it as a huge tonal picture full of important episodes and ideas. His sweeping touches and expansive analytical presentation made for a compact unity between piano and orchestra and never suggested the mere display of a player or his mastery of keyboard manipulation. It should not be gathered, however, that the Lamond reading was lacking in poesy or grace for the scherzo and the slow movement gave ample evidence of those qualities. One was impressed by the lofty spirit that actuates this artist at all times and makes it clear that his musical ideal is devotion to the composer's intentions first and foremost. Lamond has a prodigious musical and mental grasp of his material. In technique, his attack is powerful, his tone is voluminous, his octaves thunder, and his passage work possesses clarity and speed. He made a strong and sincere impression and the audience assured his acceptance in the front rank of players by applauding him in the volume and manner due an artist so regarded.

As a windup to the program Mengelberg gave a lively, highly colored, and warmly impulsive hearing of the Meistersinger prelude which moved the house to demonstrations of frenetic enthusiasm.

MARGUERITE LE MANS

Marguerite Le Mans appeared at a recital at Carnegie Chamber Music Hall on Friday evening. She was assisted by the Beaumanson Trio and an interesting program was presented. Of particular interest was a group of song poems entitled *Les Chansons de Miarka* (A. Georges), which was received with much appreciation. Mme. Le Mans has a thorough musical understanding and a true sense of the artistic. Her interpretations never fail to please her audience and Friday night was no exception to this rule. The Beaumanson Trio is composed of three capable musicians and they, too, met with a goodly share of applause after each selection.

SOPHIE SANINA

Sophie Sanina, the young Russian pianist, who studied in Riga and Warsaw under Professor Michailowsky, and later continued here in this country, made her debut on Friday evening, in Aeolian Hall. Her program included Haydn's sonata in E minor, Schubert's Theme and Variations in B flat, and other numbers by Gluck, MacDowell, Rachmaninoff and Liszt, the most interesting rendition of the entire offering being Ignaz Friedman's Variations, op. 47.

Miss Sanina proved herself an artist of much promise. Her playing is characterized by a certain dash and vigor and finish of style, coupled with intelligent appreciation of her various selections. Much may be said of her excellent technique, and if at times her touch is a trifle heavy, in lighter and more delicate passages the power of her playing held her fair-sized audience to the conclusion of a most interesting program. The applause following each group proved her popularity with her hearers whose vigorous approbation continued long after the artist's final encore.

BILTMORE MORNING MUSICAL

Marie Sundelius, soprano of the Metropolitan Opera Company; Jean Gerardy, cellist, and Richard Crooks, tenor, were the attractions at the Biltmore Musicales of February 2.

Mr. Crooks opened the program with Gounod's *Salut! Demeure Chaste et Pure*, from *Faust*. Later he was heard in several songs—*For Love of You* (Gilbert), *At Night* (Rachmaninoff) and *The Blind Ploughman* (Clarke). The singer gave a good account of himself and was warmly applauded. Mme. Sundelius, charming to the eye, came in for a large share of the honors. As a concert artist, she is always enjoyable and her singing left a very favorable impression. For her first contribution to the program, she gave an aria from *Lorelei* (Catalini), rendered in admirable style and with a tonal sweetness that was fully appreciated. Her group of short songs, well chosen, included: *Oh, quand je dors* (Liszt), *Fantoches* (Debussy), *In the Dark*, in the *Dew* (Pelletier), and *Will o' the Wisp* (Spross). She was obliged to give several encores.

Mr. Gerardy revealed all the qualifications that stamp him as an artist of the first order in his playing of the Boellmann variations symphonic and *Kol Nidrei* (Bruch), and *Chanson Villageoise* (David Popper). He, too, played several encores.

SATURDAY, FEBRUARY 3

BOSTON SYMPHONY ORCHESTRA: CLARENCE WHITEHILL SOLOIST

The Boston Symphony Orchestra, under the direction of Pierre Monteux, gave its third matinee Saturday afternoon, February 3, at Carnegie Hall. The program which was made up entirely of numbers by Richard Wagner scored the hit which such a list of compositions never fails to make. The overture to the *Flying Dutchman*, opening the program, was followed by three preludes, to Lohengrin,

to the Meistersingers of Nuremberg, and to Tristan and Isolde. The Tristan prelude was naturally followed by the *Liebestod*.

In the second half of the program, Wotan's Farewell and the Magic Fire music from *The Valkyrie* had a notable performance, one of the chief reasons being the splendid singing of Clarence Whitehill as Wotan. His is an art which never fails to please both by its finish and its sympathetic insight. Mr. Whitehill scored a pronounced success, which was as it should be. The concluding number on the program consisted of Siegfried's Ascent to Brunnhilde's Rock from Siegfried, Morning Dawn, Siegfried's Rhine Journey, and the finale from the *Götterdämmerung*.

In speaking of Mr. Whitehill's singing the New York Times declared that "the singing was of such excellent quality that he was recalled several times." The Tribune spoke enthusiastically: "Clarence Whitehill lent the aid of his voice and art, and again in his singing, enunciation of the words, diction and embodiment of the spirit of the scene, set an example from which every German singer in town might have learned a lesson."

OLGA SAMAROFF

That a knowledge of the science of psychology is a valuable adjunct to giving a piano recital was amply proven by the way Olga Samaroff handled her program at Town Hall, February 3. A list of large opuses was given out some time ago, accompanied by her promise to play whatever work the public attending the recital most wanted, providing it coincided with her impulse when the moment arrived. It is this pianist's contention that the performer suffers when asked to comply with a program coldly made out in advance. She also feels that the prospective audience has the right to indicate what they shall hear, both before and at the performance and that the informality of such a procedure is a gain to all concerned. All this was re-stated in a little talk by Mme. Samaroff at the beginning. She said that New York was a difficult place in which to experiment, but that this was the only concert of her tour with which she was free to do what she pleased. Other managers seemed inclined to doubt the wisdom of the proceeding because of students who might wish to bring their scores and those who make collections of programs.

Either New York has become converted by the close hovering of the spirit of Brahms this year or program makers in general have sensed the desire for this composer's work, for of the listed ten works by Beethoven, Brahms, Chopin, Franck, Liszt and Schumann the Brahms' sonata in F minor, op. 5, received the most votes. There was a definite atmosphere of suspense and excitement preceding Mme. Samaroff's announcement and much happiness afterwards. Doubtless, everyone who had requested this item felt certain his had been the deciding vote and settled back in content to nurse his ego. Surely the curious and those who came to study the taste of New York audiences were satisfied and those who came because they had hoped for something else were there, and from all appearances accepted the situation gracefully. As for the pianist the choice was left to her in the end and she played all her program as if she felt like it. And for the informality of the affair, no one could help but be pleased with the touch of intimacy this gracious and magnetic personality granted.

The Brahms was preceded by Beethoven's F major sonata. The passages of this work tripped off her fleet fingers like toe dancers weaving the intricate patterns of the ballet. This effect was again noticeable in the Chopin A flat ballade and Juon's *Naiads* at the Spring, which had to be repeated. Other numbers were the Brahms Cradle Song Intermezzo, Debussy's Cathedral and E major Danse, Cyril Scott's Lotus Land and in conclusion the last movement of Chopin's B minor sonata, taken at a furious tempo. Mme. Samaroff seems to be most expressive in the modern idiom, although all her numbers were given most musicianly and comprehensive interpretations. Her last bit of cleverness was in omitting to announce her four encores, thus giving the musically learned the joy of solving the question for themselves and gleefully hissing the answer to much annoyed neighbors.

YOSIE FUJIWARA, SEI HARA AND MASAO TAKATA

Aeolian Hall was crowded on Saturday evening with a large audience of Japanese who attended for the purpose of enjoying the joint recital of their countryman, Yosie Fujiwara, tenor, with the two dancers, Masao Takata and Sei Hara.

The program opened with a group of three numbers sung by Mr. Fujiwara, including *Per la Gloria d'adorarvi* (Bononcini), *Where'er You Walk* (Handel), and *Gia il Sole dal Gange* (Scarlatti). His voice was resonant and pleasing, and if it lacked somewhat in volume, it excelled in tone and warmth. Indeed, his genial personality could not but appeal to those who heard him. The five Japanese songs displayed his capabilities to the greatest advantage. In his native language he was entirely at ease and received the whole-hearted appreciation of the audience, particularly following the rendition of *Kojo No Tsuki* (Ruined Castle by Moonlight), *Oki no Kamome* (Fisherman's Song), and *Furusato-No* (Old Home).

The two dancers, Sei Hara and Masao Takata, first appeared together in a number entitled *Summer Moonlight*, after which Miss Hara offered a solo, *Little Mother*, during which selection, Spring Rain, a popular Japanese folk dance, was introduced; she appeared again with Masao Takata in *Awakening of Spring*. Masao Takata gave an excellent performance of *Gypsy Life*; his tragic interpretation of which brought forth a storm of enthusiastic applause.

The program concluded with a dance, *Fuka Yabu*, arranged by Mr. Takata. This selection being the most popular offering on the program.

Leroy Shield, on the piano, accompanied both the singer and dancers.

IGNAZ FRIEDMAN

The expression, "master of his instrument," can be applied to no one with more justice than to Ignaz Friedman. There is little or nothing he cannot do to and on the piano. Another large audience greeted him for his program at Aeolian Hall Saturday afternoon, February 3. He began with the Schumann C major Fantasia, op. 17, that long work which, beautiful as it is in sections, requires a master hand to keep interest alive in it throughout. Friedman, he it said, had no difficulty in doing this.

The middle of his program was made up of Chopin; the seldom heard *Barcarolle*, a *Nocturne*, a waltz, two

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studies, the first of which (the "black key" one) had to be immediately repeated, and an astonishing performance of the A flat Polonaise, in which the rhythm was never called upon to sacrifice itself to the difficulties of fingering, as it generally is in certain passages of this work. For encores to this group there came the Triplet Study (G sharp minor), then the Butterfly, and another waltz.

The closing group was Brahms: a ballade, the familiar A flat waltz, with some rather unnecessary fireworks added to it by the pianist, and a virtuoso reading of the Paganini Variations which can be characterized only by the word "dazzling." After that there came an extra group of encores. Such enthusiasm as the audience displayed for Mr. Friedman's playing is a rarity in the concert hall.

SUNDAY, FEBRUARY 4

GEORGE REIMHERR

George Reimherr, tenor, was heard in the first recital of the season at the National Theater on Sunday evening, by a capacity audience that included many musicians. They received him warmly and responded at once to his fine rendition of a well chosen program.

The program was made up of a group of English songs, some Russian, given in English, and four or five gems of the German school, which, incidentally, were the best things he did. Among the most favored of the latter were Der Holzknecht (Eugen Haile), which was repeated, De Goe Gedachten (Mortelmans) and Über Die Berge (Eduard Herrmann). At the end of the concert, the audience remained, insisting upon additional numbers, most delightful among them being Mendelssohn's On Wings of Song, also given in English.

Mr. Reimherr is an artist who shows progress in his art from time to time. He is always on the look out for songs that have not been "sung out," but songs that are of a literary value. Generally he succeeds in finding some gems. As an interpreter, Mr. Reimherr ranks high. He is able to convey the smallest details of a song to his audience, in a straightforward manner, which is aided by perfect diction. He was in good voice upon this occasion and delighted his audience. There is a certain warmth and richness in his lower and middle registers that is pleasing, and his top tones, for the most part, were clear and ringing. He will be heard in a second recital of Russian Master Songs at the same theater on Sunday evening, March 25.

The assisting artist was Edward Edeler, violinist, who made an exceedingly good impression in his playing of the Vieuxtemps concerto in D minor, which brought many recalls and two encores. He later played the Chopin nocturne in E flat and the Kreisler Tambourine Chino. Frank Braun gave both artists valuable support at the piano.

INTERNATIONAL COMPOSERS' GUILD

It is no reflection upon the International Composers' Guild to say that much of the music performed at their concerts is worthless. They are not responsible for it. They are taking music which is just now in vogue abroad and giving America a chance to find out what sort of stuff (and nonsense) it is, and America should be grateful.

On the evening of February 4, at the Klaw Theater, a very large audience gathered to hear Schoenberg's much advertised Pierrot Lunaire, given for the first time in America. There were also some other pieces on the program—a sonata for two flutes by Charles Koechlin, played, also for the first time in America, by Sarah Possell and G. Roscoe Possell; Sports and Divertissements, six musical jokes by that prime musical joker, Erik Satie, "first performance," which presumably means "first time anywhere" (?); and Saudades do Brazil, by Darius Milhaud, played by E. Robert Schmitz. This last was also marked "first time in America," but Marius Francois Gaillard played some of these dances at his recital on January 15.

All of this is the kind of music that you like if you like it. So is Schoenberg's melodrama, which was recited by Greta Torpadie on an accompaniment furnished by Leroy Shield (piano), Jacob Mestechkin (violin), D. Schubert (viola), Robert Lindeman (clarinet), G. Roscoe Possell (flute and piccolo), George Parme (bass clarinet), and William Durieux (cello). It was directed by Louis Gruenberg.

It is necessary to explain that this melodrama is a set of Thrice Seven Poems by Albert Giraud. It has been translated into German by Otto Erich Hartleben, and freely adapted from the French and German in English by Charles Henry Meltzer. But it was recited on this occasion in German and was, of course, meaningless to most of the audience. When the work was given in Paris by Maria Freund, under the direction of Darius Milhaud, it was recited in French—not the original French of Giraud, but a re-translation to fit the music. The French are privileged. People who give things in France seem to have a respect for the French language. People who give things in America seem to have no respect for the American language. Strange!

This is a recitation with music, if you call Schoenberg's noises music. If seven players play seven different things at the same time, is it music? Or is it, perhaps, seven times as much music as when each player plays alone or when each of the seven plays part of the same piece? That is for those who understand it to decide. This reviewer did not hear anything in this score that sounded like music. It seemed to have the same relation to music as the "tuning up" of an orchestra has to music. The wailing voice of the recitalist who neither sings nor speaks only added to the general confusion.

Yet there are those who like it, or pretend to like it. There are those who compare this work to Debussy's Pelléas et Melisande, to Strauss' Enoch Arden; there are those who say that critics who do not like Schoenberg, Satie et al., are Hanslicks and Beckmessers. Well, maybe. Only there is this great difference: the critics who do not like Schoenberg and these other moderns do not take Hanslick's bitter attitude. They are amused and bored, but they do not in the least fear that this sort of stuff will endanger art. Hanslick did.

And was he so far wrong? When Wagner wrote "expressive" music (in imitation of frogs and dragons, for instance) he opened the door for talentless, conscienceless, musicians like Schoenberg, who do not know where to draw the line. When Wagner sacrificed absolute music to the expression of dramatic ideas he gave the impetus to such as Schoenberg, who sacrifice all music to the same god of expressiveness.

Fortunately, there is the public to reckon with, and the

public finds this sort of discord a joke and goes quietly back to music they like as music apart from anything it may mean.

ISIDOR ACHRON

On Sunday afternoon, February 4, at the Town Hall, Isidor Achron, a Russian pianist, made his first American appearance. Over half of his selections were Russian and many of them favorites of the recital hall. The first group included two preludes of Rachmaninoff, At the Monastery (Borodine), and Theme and Variations (Glazounoff). The second group was also Russian, including two poems and two etudes by Scriabin, and Die Lerche by Glinka, and it must be stated that for brilliancy and coloring the etude in F sharp major and the Glinka selection were as effective as anything heard recently. The third group was Chopin. Each one played with excellent technic and nuance. So enthusiastic was the audience that an encore was demanded. The last group consisted of two Liszt numbers, also sonata in E major and the Tannhäuser overture. These made a great demand on the technic and skill of the pianist, and while he played both with considerable accuracy and spirit, and much to the enjoyment of the large audience, we cared for them least of all.

Mr. Achron's debut must certainly be considered an artistic success, and while comparatively unknown in this country, it is safe to say that when he is heard again he will make a deep and profound impression through his musicianship and ability.

The Morning World said that "he played with considerable fire and sometimes approaching sensational effectiveness in a program largely devoted to Russian music." The Times considered that especially were the Liszt numbers "played with accuracy and fluency through the passages which demanded agile fingers." The New York American considers that Mr. Achron's debut "was successful," and that "the young pianist disclosed a good technical equipment, a sense for dramatic and emotional values and considerable vigor (not least in the left hand)." The New York Herald does not consider Mr. Achron "a big pianist, but he possesses characteristics which render his playing interesting. Several of his offerings presented many opportunities for dramatic coloring and nuance. He is an admirable exponent of these qualities."

JOSEF HOFMANN

For the third of his series of four piano recitals in Carnegie Hall this season, Josef Hofmann presented a program made up of works by Chopin, Scriabin, and himself. The house was filled to capacity with an audience fully attuned to the artist's mood. It thrilled to the marvelous beauty of his interpretation of the Chopin sonata in B flat minor with which the program opened. Played with remarkable depth and power, with a wonderful singing tone, this familiar work took on new beauties under his facile fingers. Six numbers by Scriabin followed, the preludes in E flat minor and D

major, the Dance Languide, and three etudes, in D sharp minor, A flat major and D flat major. They were delightful—so much so that the audience insisted upon a repetition of the prelude in E flat minor and the Dance Languide.

For his final group he chose from his own works a set of four pieces, Mignonettes (Children's Corner), his Suite Antique in D minor, and the etude in C major for the left hand alone. Composed when he was still under ten years of age, the Mignonettes showed the remarkable musical endowment which was his birthright. Of course there were encores, enough to make another program, one after the sonata, three after the Scriabin, and no less than eight before the stage was darkened and the piano closed in token of dismissal. And even then all wanted to hear more.

Of his playing of the sonata, the Herald declared it to be "a composition often played here by him and one in which his great gifts seek some of their loftiest heights. Yesterday he sang the music, as it were, by means of the most beautiful tones while delighting his hearers." The Tribune well stated the case in "The audiences who attend Josef Hofmann's recitals need no assurance of the high quality of what they are to hear. They fill the hall and settle themselves comfortably, secure in the knowledge that the years have brought him to a mastery of the pianoforte for which there are no technical difficulties and no secrets of style but only the mysteries of interpretation to be explored." The American declared: "He was in fine fettle, playing with that masterly technic and glorious tone quality that are such prominent details of his equipment."

NEW YORK SYMPHONY: LUCIEN SCHMIT, SOLOIST

Albert Coates' choice and arrangement of a program at the Sunday afternoon Aeolian Hall concert did not strike the writer of these lines as ideal, and he says it in no churlish spirit for he is a great admirer of the visiting English conductor. A suite for strings (arranged and edited by Mr. Coates) from the dramatic works of Purcell, opened the program and made no inspiring impression, especially as the playing was not technically flawless. Stravinsky's Petrushka—music so highly characteristic when heard in connection with the pantomime—lost something of its meaning and sharpness in the concert hall, even though many of the orchestral episodes interested the hearers as absolute music. Only those familiar with the work in its proper form realized how strongly the score is adapted for the

(Continued on page 39)

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A few expressions of appreciation from our
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PRINCETON UNIVERSITY
PRINCETON, N. J.

November 21, 1922.

My dear Mr. Rabinoff,

I am very glad to express my deep appreciation of the concert given at Princeton by the Ukrainian National Chorus. Their work is an expression of the highest form of art and our Princeton audience was enthusiastic in its approval and appreciation.

With warm regards,

Faithfully yours,

Mr. Max Rabinoff,
250 West 57th St., New York.

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October 20, 1922.

Mr. Max Rabinoff,
Flat 5142, West 57th Street,
New York City.

My dear Mr. Rabinoff:

I have been intending for some time to write you in regard to the magnificent concert given by the Ukrainian Chorus under the auspices of the Yale School of Music in Conkey Hall. The technical proficiency on the part of the Chorus and its absolute mastery of the music is amazing. Some of the effects which were obtained seemed to me to be impossible of attainment, as a musician, too, I was interested at every moment in the music which was selected for performance. Each piece had a wealth of individuality and characteristic national flavor. I admired also the work of Mr. Koshetz the conductor, both for the inspiring effect he had upon the Chorus and the audience and for the rare musicianship which he displayed in many of the arrangements of the folk-songs. The audience regarded the concert as an event of great importance and it was easy to realize that a deep impression was made upon them.

Assuring you that we are delighted to have had the Chorus as our guests,

I am,

Very truly yours,

J. E. GREEN, President

F. H. ROBERTS, Treasurer

W. H. BOWMAN, Secretary

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HAMPTON, VIRGINIA

W. H. HARRISON, CHIEF
Director of Music
Music Department & Professor
Hampton Institute

Mr. Max Rabinoff
250 W 57th Street
New York City

December 6, 1922

Dear Mr. Rabinoff:

The message of the National Ukrainian Chorus is of the profoundest significance especially to America, a young nation which is, as regards music, just getting on her feet; for these singers demonstrate in a most remarkable fashion the wonderful possibilities of an indigenous art.

Through their music they seem to reiterate with great poignancy the immortal words of Booker T. Washington, "Let down your buckets where you are!" reminding us that there are altogether too few of us here who are "finding a way out" by means of the development of a native idiom.

If there be any to whom this is not obvious let them ask themselves the question, "What has America to offer in any way comparable to the art of the National Ukrainian Chorus?"

In spite of the many unusual opportunities which, through the kindness of friends and through other ways, are afforded our students and the community, the recital by the National Ukrainian Chorus at Hampton Institute, Saturday November twenty-first, remains the outstanding musical event in the history of the school.

Director of Music,
Hampton Institute

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This unique organization has received unanimous and unqualified praise from the public, in European capitals during the past four years, and the past season in Mexico City in which it has so far appeared. The appeal is equally strong from the artistic, cultural, educational, entertainment or financial standpoint.

In several small cities in the United States there have been irresponsible managers who have used this attraction for their own personal aggrandizement, which unfairly reflects upon the organization, giving malicious managers material to work on.

AFTER ALL, THE PUBLIC DECIDES

Before you determine upon your course for next season, think over—carefully—what is good business to include

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November 16, 1922.
The Morning After.

My dear Mr. Rabinoff:

"And when she had passed it seemed like the ceasing of exquisite music".

Your Ukrainian Chorus has come and gone. They had a rousing, wonderful ovation, and they sang like the Lord's own anointed.

For all this, my dear Mr. Rabinoff, we owe you a sincere vote of thanks. And when I say we I mean not only Columbia and the University, I mean our American people.

I have only one regret: that I could not meet you last night and tell you this, and more, in person. I hope, however, our paths haven't crossed for the last time. If ever you are in these parts, drop in and see me.

In grateful remembrance of your fine generous idealism,

Sincerely,

Mlle. Slobodskaja Acknowledges

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Did you ever know of a concert, to which 32,600 people paid admission? This actually happened on Monday afternoon, December 26, 1922, when that number in the great bull-fight arena in Mexico City heard

Prof. Alexander Koshetz'

Ukrainian National Chorus

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Which superlative artistic attraction broke all known concert attendance records. Three additional concerts followed, ranging in audiences each between twenty-five and thirty thousand people, besides nineteen other concerts which were given in the largest theaters in Mexico City.

THE UKRAINIAN NATIONAL CHORUS made its debut at the Teatro Arbeu which has a seating capacity of 1,900. This was insufficient to accommodate the crowds that sought admission.

The Mexican Government, under whose auspices the tour was made, in order to give as many persons as possible the benefit of hearing this marvelous organization, then arranged to present the Chorus at the Teatro Iris, which has a seating capacity of nearly 3,600. But even this large auditorium could not hold these music-loving and enthusiastic Mexicans.

After nineteen concerts had been given in these two theaters, the Minister of Education and Fine Arts Vasconcelos, and Minister of Finance de la Huerta, both of whom are musicians, realizing not only the cultural appeal, but the message conveyed to the people by this remarkable vocal ensemble, then arranged to give further concerts in the great arena of the Plaza de Toros which comfortably seats 32,000, and has been equipped with the most perfect acoustical contrivances, so that the slightest sound is distinctly heard.

While this record breaking tour was in progress, some rival New York music managers were busily circulating false reports to the effect that the Ukrainian National Chorus had disbanded, and cancelled its tour.

The two illustrations here shown were taken from a moving picture made during some of the Arena concerts; they speak for themselves and absolutely refute those malicious reports.

The Mexican officials requested that the Ukrainian National Chorus and its associate artists remain five weeks longer in the Republic, so that concerts might be given in as many cities as possible; therefore, the Pacific Coast portion of the itinerary was cancelled, but the United States tour was resumed in Kansas City on January 30, 1923, and will continue until March 15 as originally booked.



MLLE. ODA
SLOBODSKAJA

Applause

MINNEAPOLIS SYMPHONY ENJOYS BUSY SEASON

Verbrugghen Scores Success as Conductor of First Public Concert This Season of the Minneapolis Choral Society
—Paderewski Attracts Capacity Audience—Czerwony Soloist on "Pop" Program—Cortot Plays Duet with Himself—Myra Hess and Carolina Lazzari Heard as Soloists

Minneapolis, Minn., January 31.—Kenwood armory was packed for the Paderewski recital, January 17. The audience was wildly enthusiastic and Mr. Paderewski added practically another program to the array of selections announced on the printed program. It was a memorable evening.

VERBRUGGHEN CONDUCTS CHORAL SOCIETY.

The Minneapolis Choral Society made its first public appearance this season on January 19, at the Auditorium, under the direction of Henri Verbrugghen, who demonstrated his ability as a choral conductor. Mendelssohn's symphony-cantata, The Hymn of Praise, was given in its entirety. The soloists were Clara Williams, soprano; Mildred Langtry, contralto, and Ricardo Martin, tenor. The cantata was preceded by Wagner's Flying Dutchman overture and Liszt's Hungarian Rhapsody, No. 1, which the Symphony Orchestra under Mr. Verbrugghen's energetic baton played with finish and fine rhythmic discrimination. Mr. Martin sang the Flower song from Carmen and added, to the audience's great delight, Canio's Lament from Pagliacci.

CZERWONKY SOLOIST ON "POP" PROGRAM.

On its fourteenth "pop" program the Symphony Orchestra played Dvorak's Carneval overture, Debussy's prelude to The Afternoon of a Faun and closed with a spirited performance of the Coronation march from Meyerbeer's Prophet. A former concertmaster of the orchestra, Richard Czerwony, was the soloist and achieved a great success with Bruch's Scotch Fantasy.

CORTOT PLAYS DUET WITH HIMSELF.

Alfred Cortot drew a large audience to the Auditorium January 23, when he gave an excellent and greatly appreciated program which consisted of the Andante Spianato and Polonaise, and the two G flat major etudes by Chopin; his own transcription of Schubert's Litany; Liszt's Hungarian Rhapsody, No. 11; La Cathedrale Engloutie and Minstrels (Debussy), Seguedillas, by Albeniz, and the bourree for left hand alone, and Etude en forme de Valse (Saint-Saens). The program closed with the well known Saint-Saens variations on a theme by Beethoven, for two pianos, in which Mr. Cortot performed the novel stunt of playing a duet with himself on the Duo-Art. The enthusiastic audience would not let Mr. Cortot retire until he had added four or five encores to the program.

U. OF M. PRESENTS MYRA HESS.

The fourth number in the University of Minnesota concert course was a splendid piano recital by Myra Hess, who proved herself a pianist of exceptional attainments. The well balanced program contained a Mozart sonata (G major); prelude, chorale and fugue (Cesar Franck); El Puerto, Evocation and Triana from Albeniz' Iberia suite, and closed with Schumann's Etudes Symphoniques. Several encores were played.

ORCHESTRA PRESENTS HUMOROUS NUMBERS.

The tenth concert by the Minneapolis Symphony Orchestra began with a finely executed performance of the Magic Flute overture, by Mozart, followed by a fine presentation of Beethoven's Heroic Symphony. Strauss' tone poem, Till Eulenspiegel, brought the program to a close. It was played with virtuosity and humor and was greatly enjoyed by the audience. Carolina Lazzari, contralto, was the soloist, and

her beautiful voice and fine interpretative powers greatly pleased the audience.

The fifteenth "Pop" concert was made memorable by the first performance in the Northwest of Saint-Saens' Carneval of the Animals. It was greatly enjoyed by the audience, which thoroughly appreciated its foolery and satire. Henri Verbrugghen and his men seemed to enjoy the fun as much as the audience. Mendelssohn's Midsummer Night's Dream overture and the three orchestral pieces from Berlioz' Damnation of Faust brought the concert to a brilliant close. Gaston Dubois, second cellist of the orchestra, was the soloist and played the Dvorak concerto with beauty of tone, technical finish and fine musicianship. G. S.

Rosalie Erck's Debut at Regneas Studio

Rosalie Erck, for two seasons a pupil of the eminent vocal instructor, Joseph Regneas, was heard in an invitation recital at her teacher's spacious studios, January 30, following in the footsteps of many leading artists who began their New York musical careers under exactly similar auspices. A Regneas pupil in a recital, at the Regneas studios, always means much for the young artist, and invariably draws an audience composed not only of the vast number of Regneas pupils, but also of important musical and social personages. This was the case January 30, when Miss Erck gave a taxing program of eighteen numbers, divided into five groups, viz., Italian, French, German folklore and American composers' works. From the beginning it was evident that the fair singer was thoroughly ready, for she sang with a poise and artistic deliberation, combined with warmth of delivery most rare. Scarlatti, Marcello, Handel, the modern Frenchmen, Poldowski, Widor and Gregh; Beethoven (Ich Liebe Dich; who knows this song?), Rubinstein, Brahms—these were followed by Love Is a Sickness (Old English), Little David, Play on You Harp (Burleigh), the Schindler Sorian Spanish folk-song, and all gave delight to her hearers. In this connection it may be forgiven by the writer of the letter (a prominent tenor) if his remarks are here reprinted, for they echo the spirit of the evening:

February 2, 1923.

It was indeed a great pleasure for the writer to hear Rosalie Erck, a young and promising American contralto, pupil of Joseph Regneas, at whose studio she sang a most exacting program, ranging from the venerable Scarlatti to the Americans Kramer, Hilton-Turvey, Logan and Barbour. Miss Erck gave evidence of wonderful training, her voice being of a bright, rich contralto quality, so rarely found in American women. Her diction in every language was excellent and her breath control perfect. She brings to the concert platform an ingratiating personality and should go far in her art. Miss Erck was given excellent support by Blanche Barbot at the piano.

(Signed) G. R. P. S. I could say a lot more, for she is really an artist.

Casella Arrives

The Mauretania, which docked last Friday, brought, among other notabilities, Alfred Casella, "the apostle of Italian Modernism," and his wife, on a second visit to this country. Mr. Casella has been engaged by the Philharmonic Orchestra for two New York appearances (February 8 and 9), when he will give the first performance in this country of Albeniz' Rhapsodie Espagnole. A week later he plays in Cleveland with the orchestra of that city.

His first New York recital appearance will take place Tuesday afternoon, February 20, in Aeolian Hall. The program is as follows: Haydn, Theme varie; two pieces by Scarlatti, Mozart's sonata in A; Beethoven's sonata, opus 110; Castelnuovo-Tedesco's Cipressi; piano rag music by Stravinsky; Ravel's valse nobles et sentimentales, and the prelude sarabande and toccata by Debussy.

Hughes Artist-Pupil with Detroit Symphony

Solon Robinson, artist-pupil of Edwin Hughes, appeared as soloist with the Detroit Symphony Orchestra on January 14, giving a brilliant performance of the Rubinstein concerto in D minor. This concerto presents a work of commanding interest, full of rich melody, and offers the pianist full scope, both technically and emotionally. Mr. Robinson played with fine understanding and skill. He also appeared with the American Orchestral Society at the De Witt Clinton High School on January 31.

Onegin to Sing for Haarlem Philharmonic

Sigrid Onegin will give a recital before the Haarlem Philharmonic Society on February 15, singing songs in Italian, Swedish, German and English. Mme. Onegin is singing at least one group of American songs at her every appearance, some of the composers represented being Richard Hageman, Deems Taylor, Carl Deis, Dagmar Rybner, Victor Harris, Edward Horsman, Marshall Kernochan and William Arms Fisher.

Rose Dreeben Singing Silberta's Songs

Rose Dreeben, soprano, is having much success with Silberta's Samson Said and The Theft. At an Intimate Recital given on Tuesday evening, January 30, at the studios of A. Russ Patterson, she sang both songs accompanied at the piano by the composer.

AUSTRO-GERMAN MUSICIANS' RELIEF FUND COMMITTEE

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J. Lawrence Erb	Emerson Whitborne
Nicoline Zedeler-Mix	John R. Ootman
Sergei Klibansky	Rudolph Ganz
Louise Keppel	H. C. Kudlich
Theodore Spiering	John Passaretti
Eva S. Lester	George Raudenbush
Ida S. Lester	Morris Goldberg
Ernest Urich	Paul Mierach
Chalmers Clifton	Herman Diestel
J. B. Berkhoel	August Palma
Alfredo Oswald	Louis Lupo
Guy Maier	Carl J. Stern
Steinway & Sons	Frank Paul
Joseph Regneas	J. J. Hattstadt
Fred Steinway	David Stanley Staith
Herman Frison	Gustav Saenger
Walter Fischer	Martha Martin
Fritz Kreisler	Eugene Gruenberg
Victor Harris	Marguerite Melville-Lisniewska
Anna Faber	Georges Enesco
B. H. Balensiefer	Oscar G. Sonneck
Paul H. Schmidt	Ossip Gabrilowitch
	Orchestras of the Rivoli and Capitol theaters.

Contributions are to be sent to Ernest Urchs, treasurer, care Steinway & Sons, 109 East Fourteenth street, New York.

Saenger Studio Musicale

The second of the series of monthly Thursday musicales at the Saenger Studios took place February 1. The spacious rooms were crowded with an animated throng of students and friends, at least half of whom arrived late, in company with Richard Hale, also one of the Saenger artists, who had just given his third yearly recital in Aeolian Hall, to an appreciative and enthusiastic audience. Dich Theure Halle was sung as a greeting to Mr. Hale, by Phradie Wells, a tall, comely soprano, with a real operatic voice, clear, resonant, beautiful in quality. The aria was sung in good style, as were several songs rendered by Miss Wells, who has the added attraction of a lovely facial expression when she sings. Mae Davis, also the possessor of a beautiful voice, full, round mezzo-soprano, sang songs in excellent style, to the manifest satisfaction of the audience. Helen Buchanan contributed two French songs, beautifully sung. Miss Buchanan reminds one forcibly of Mabel Garrison, whom she resembles in voice and style. Paul T. Flood, of Cleveland, sang excellently two German songs. Mr. Flood has a baritone voice of lovely, sympathetic quality and interpreted these beautiful songs with fine artistic feeling and quiet, manly style. Especially was Der Asra effectively rendered. The last number was the Card scene from Carmen (in costume), well and animatedly sung by Gladys Mathew as Frasquita, Florence Munzer as Mercedes and Bertha Sisson as Carmen. The miniature stage in the Saenger Studios lends itself admirably to performances of this kind. Emily Miller, capable accompanist, played brilliant accompaniments for Miss Wells, Miss Davis and Miss Buchanan. Mrs. Flood accompanied her husband extremely well and Willis Alling supported the Carmen trio, as only a musician can.

Mrs. Richard Phillips and Anna Doyle presided at the tea table.

SYDNEY KING RUSSELL

Composer of Songs

The Song of the Hill
Little Green God with Eyes of Jade
Children of Men (2 keys)
Little Heart of Mine
Told at Twilight (for piano)



GRACE WOOD

JESS

America's Greatest Interpreter of
FOLK SONGS
in COSTUME OF THE PERIOD
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TWO NEW ARTISTS ON THE HORIZON

Presented by

ADELAIDE GESCHEIDT

RICHARD CROOKS, Tenor Debut in November at Carnegie Hall

FREDERIC BAER, Baritone Debut in January at Aeolian Hall

The ever increasing successes of Fred Patton, Irene Williams, Judson House and many others, are in evidence at all times.

STUDIOS: 817 CARNEGIE HALL, NEW YORK
ADDRESS SECRETARY



IDA SYLVANIA,

the American girl who created a furore in opera in Italy this season, recently sailed from New York on the S. S. Conte Rosso for Genoa. Recalled to America from the scenes of her triumphs at the Bellini Theater in Naples, as Gilda in Rigoletto and as Lucia, by the serious illness of her father, the soprano is returning to Italy to sing another leading role—Violetta in La Traviata—in Milan, in addition to Paris, where she has already scored success. (Photo by Bain News Service.)

TITO SCHIPA NOW ON TOUR

After Completing Triumphant Season with the Chicago Civic Opera Company Well Known Tenor Undertakes an Extensive Concert Tour Through the South and Middle West That Will Keep Him Busy Until June

The outstanding position that this distinguished artist so quickly reached in the fields of both concert and opera has been attained through an uninterrupted succession of brilliant achievements.

Schipa is a devout disciple of bel canto. Brought up in the land of beautiful singing, trained in an atmosphere of lyric singing, studying the art of pure vocalism and hearing operas loved by his countrymen and the whole music world, it would have been strange if Schipa had absorbed any other ideal or become so deeply interested in any other school. To him bel canto was the one and only means of reaching hearts and minds alike. He knew too well that poor singing would not be accepted, therefore his aim was high. The vehicles for finished vocalism surely lay among the immortal products of the golden age of bel canto, so to these Schipa has gone and in them has found the proper outlet for his artistic endowments.

Of course, he could not confine himself to the limited number of purely bel canto roles. There have been new works annually which the world of music has accepted and demanded, and he has from time to time added these to his repertory so that today he is the master of fourteen Italian and five French leading tenor roles.

Tito Schipa is an exponent of the former style, yet he sings with equal felicity the more intense lyric parts; in so



TITO SCHIPA

doing, however, he never loses sight of the fact that it is necessary to sing beautifully—even in dramatic moments. It is this rare faculty that has made him, at the age of thirty-two, one of the foremost lyric tenors of the day.

Mr. Schipa possesses certain qualities that invariably appeal to the cultured musician as well as to the layman. The luscious timbre of his voice, his polished art, and his interpretative powers are so rare as to enable him to infuse into a song or aria that indefinable something which we call "heart" and "soul." His personality is engaging and his method of presentation of the vocal masterpieces is delightfully diversified. All in all, he is a singer of extraordinary gifts which have been cultivated to the point of perfection as far as it is humanly possible to do so. This, coupled with his innate understanding of human nature, enables him to reach the hearts of his audiences, no matter what the medium—an Italian aria, a Spanish folk song, a French chanson, or a simple heart song in English. All the same to him; simply a means of expression. S. K.

Vladimir Dubinsky Busy in Rochester

Vladimir Dubinsky, formerly a leading New York cellist with a fine class of pupils, and now cellist of the Eastman Theater, Rochester, is busy in the latter city with concerts and pupils. The Rochester Evening Times-Union recently printed his picture, a sketch of his work, and a press notice, quoted from the New York Times. The Rochester Herald also devoted considerable space to him as a player and teacher of chamber music; he already has many pupils in this art. Early this month he will appear as soloist, with orchestra, at the Eastman Theater. Next month he will be special soloist at the annual concert at Convention Hall of the K. of C. Choral Society, which is already widely advertising him.

Concert at Master Institute

The Master Institute of United Arts recently presented in concert Flora Greenfield, soprano, and Nikita Magaloff, pianist. Mme. Greenfield, artist-pupil of Anne Stevenson of the vocal faculty, in two groups of fine choice, revealed a voice of unusual quality, admirably schooled. Opening with Duparc's *L'Invitation au voyage* and *Nuit d'étoiles* of Debussy, Mme. Greenfield showed her superb delivery and unvarying register, as well as much grace of style. Her sec-

ond group included Gebet by Tchaikowsky (sung in Russian), *My Lovely Celia*, in the *Harem* of Bantock, and *Sing to Me, Sing*, by Homer.

Nikita Magaloff, a ten-year-old scholarship pupil of the Master Institute, studying under Maurice Lichtmann, made his first appearance in remarkably mature style. Mozart's fantasia in C minor and the sonata in C minor was followed by Deems Taylor's *Two Studies in Rhythm*, opus 5. In his three groups, Master Magaloff indicated a rare and precocious talent, and a technic and seriousness which astonished the audience.

Edgar Donovan, at the piano, provided admirable support to Mme. Greenfield.

Six Day Community Institute at Ithaca

From April 2 to 7 next, under the auspices of the Ithaca Conservatory of Music and Affiliated Schools, a Six-Day Community Institute for music teachers and directors in the cities and small towns will be held. The program follows:

MONDAY.

- 9:00 to 12:00 A. M. Registration.
- 1:30 P. M. Welcoming Address—Edward Amherst Ott, dean of the Chautauque and Lyceum Arts School.
- 2:30 P. M. Address, *The Musician of Tomorrow*, his Opportunities and Responsibilities—W. Grant Egbert, president of the Ithaca Conservatory of Music.
- 3:15 P. M. Discussion.
- 3:30 P. M. Interpretative Reading, *Loyalties*, by John Galsworthy—George C. Williams, dean of the Williams School of Expression.
- 4:30 P. M. Band concert—Patrick Conway, conductor of the Conway Concert Band.
- 8:15 P. M. Faculty concert.

TUESDAY.

- 9:00 A. M. Breathing Methods for Singers and Speakers—Dean George C. Williams.
- 10:00 A. M. Correction of Speech Defects, with practical illustrations—Dr. Frederick Martin, dean of the Martin Institute for Speech Defects.
- 10:45 A. M. Discussion.
- 11:00 A. M. Tour of inspection of Conservatory buildings.
- 1:30 P. M. Problems of the Music Teacher in the Small Community—by one of them (name to be announced later).
- 2:15 P. M. Discussion.
- 2:30 P. M. Chorus rehearsal.
- 3:00 P. M. Recital by students of Conservatory of Music.
- 4:30 P. M. Orchestral concert—Patrick Conway, conductor.
- 8:15 P. M. Dramatic presentation—School of Dramatic Arts.

WEDNESDAY.

- 9:00 A. M. Teaching Methods and Teaching Materials for the Piano, with discussion of the famous Kinsella Method for Children—Louise Tewksbury, director of the Conservatory Preparatory School.
- 9:45 A. M. Discussion.
- 10:00 A. M. Physical Exercises for Singers and Speakers—Dr. Albert H. Sharpe, dean of Ithaca School of Physical Education.
- 11:00 A. M. Business Methods for a Music Studio—Dean George C. Williams.
- 11:45 A. M. Discussion.
- 1:30 P. M. The Music Teacher as a Community Leader—Dean Edward Amherst Ott.
- 2:30 P. M. Latest Publications for Musicians and Musical Organizations—speaker to be announced.
- 3:15 P. M. Discussion.
- 3:30 P. M. The Private Music Studio—by a studio music teacher (name to be announced later).
- 4:30 P. M. Interpretative reading, *Scenes from Shakespeare*—Dean George C. Williams.
- 8:15 P. M. Reception—in Newman Hall.

THURSDAY.

- 9:00 A. M. Organizing and Conducting a Community Orchestra—Pres. W. Grant Egbert.
- 9:45 A. M. Discussion.
- 10:00 A. M. Tour of inspection of Cornell University Buildings.
- 1:30 P. M. Organizing and Conducting a Church Choir—Bert Rogers Lyon.
- 2:30 P. M. Needs of Community Musicians and Musical Organizations—C. W. Whitney, extension specialist in community singing at Cornell University.
- 2:45 P. M. Discussion.
- 3:30 P. M. Interpretative reading, *The Betrothal*, by Maurice Maeterlinck—Dean George C. Williams.
- 4:30 P. M. Band concert—Patrick Conway, conductor.
- 5:00 P. M. Organ recital, Sage Chapel—James T. Quarles, Cornell University organist.
- 8:15 P. M. Musical contest from representative districts throughout New York State—details announced later.

FRIDAY.

- 9:00 A. M. Teaching Materials for the Voice—John Quine.
- 9:45 A. M. Discussion.
- 10:00 A. M. Correction of Speech Defects, with illustrations—Dr. Frederick Martin.
- 11:00 A. M. Musical criticism—W. Grant Egbert, John Quine, George C. Williams.
- 1:30 P. M. The Speaking Voice vs. The Singing Voice—Dean George C. Williams.
- 2:30 P. M. Question Box and Forum.
- 3:30 P. M. Interpretative reading, *Poems of James Whitcomb Riley*—Dean George C. Williams.
- 4:30 P. M. Orchestral concert—Patrick Conway, conductor.
- 9:15 P. M. Cantata.

SATURDAY.

- 9:00 A. M. Vocal Methods—Herbert Witherspoon.
- 10:00 A. M. Summary and Farewell—(speaker to be announced).

Gerhardt in Final New York Recital

Elena Gerhardt will give another one-composer program when she makes her last appearance of the season in Town Hall on Sunday afternoon, February 11. The entire program will be devoted to the songs of Hugo Wolf.

Edward Royce to Give Lecture-Recitals

Edward Royce, American pianist, teacher and composer, who came to New York from Cambridge, Mass., about a year ago and was at once added to the faculty of the New York School of Music and Arts as teacher of piano, gave



Drawn by Carl Holtz

EDWARD ROYCE,
pianist-composer.

a recital in the concert hall of the school on January 11. Despite the fact that Mr. Royce has been in New York only a short time, he has already gained a good following, both at his private studio and at the school.

During his student years at Harvard University, Mr. Royce's talent for composition was discovered, where he devoted much time to developing it. Following his graduation from Harvard, he went to Berlin to continue his theoretic studies under Wilhelm Platte. Mr. Royce also studied conducting in Berlin under Dr. Muck and Otto Schwarz. As a composer his name has become familiar to New York concert-goers owing to the fact that Harold Bauer played his *Theme and Variations* in recital; this composition was also played in Boston and Chicago by Mr. Bauer, who likewise presented Mr. Royce's set of eight short pieces. Josef Hofmann also featured two of these short pieces at one of his New York recitals.

Aside from these piano compositions featured by Harold Bauer and Josef Hofmann (published by G. Schirmer, Inc.), Arthur P. Schmidt and the Composers' Music Corporation published a number of Mr. Royce's songs and piano pieces.

Mr. Royce contemplates giving a series of lecture-recitals in New York in the near future, in which he will deal with some of the classic composers in historical order.

Florence Harrison's New Studio

Florence Harrison is one of the recently established vocal teachers to merit well justified confidence in her sound principles of voice training. During the past two years she has made a genuine place for herself in New York as an exponent of Eleanor McLellan's "voice education" system of study, and the news of the opening of her larger studio quarters, 33 East Thirty-eight street, is significant of the results of her work.

Miss Harrison, when occupied a few seasons ago with concert duties, was strongly drawn into a comprehensive study of the scientific and physiological aspects of singing and became so engrossed with the subject that she determined to direct all her energies toward the pedagogical side of the art. Naturally equipped with the gift of explaining and demonstrating to others, the subject of teaching had a particular appeal, and the enthusiasm and skill she has thus far brought into play indicate a secure place for her among the more advanced vocal educators.

Werrenrath at Carnegie Hall February 22

Reinald Werrenrath will give his second recital at Carnegie Hall on the afternoon of February 22.

INEZ BARBOUR**Soprano****SOLOIST WITH DETROIT SYMPHONY**

Mme. Barbour displayed a voice which has few equals. Her voice is rich in coloring, with a full, well rounded tone, reaching its utmost power and sweetness in the upper register. She sang without a semblance of effort or strain, handling the big aria from Weber's *Der Freischütz* with the utmost ease. Her excellent stage presence revealed careful training in operatic and concert work. Mme. Barbour is a real artist and the Detroit music loving public was indeed fortunate in its opportunity to hear her sing.—*Detroit Free Times*, December 18, 1922.

Inez Barbour, rich voiced soprano, appeared as soloist with the Detroit Symphony Orchestra. Mme. Barbour is endowed with a voice of pleasantly large volume, losing none of its sweetness in the upper register.—*Detroit News*, December 18, 1922.

Concert Management Arthur Judson,

Fisk Bldg., New York



FOREIGN NEWS IN BRIEF

CONCERT HALL IN FACTORY FOR EMPLOYEES.

Cologne, December 21, 1922.—The directors of a dye and medicine factory in Leverkusen, near Cologne, have erected a concert hall in which their workmen may hear concerts and plays. First class artists and musical organizations have already been heard, including Max Pauer, Edwin Fischer, the Wendling Quartet, recently back from America, etc. Following the example of the Krupp Orchestra in Essen, the factory is also forming an orchestra from among its employees, many of whom play orchestral instruments, an accomplishment often found among German clerks and other office help. There is also a reading room connected with the hall where all German and foreign papers and magazines may be found. The factory also has its own newspaper and even prints its own money. Dr. H. U.

A "PROFANE" MASS AND BIBLICAL OPERA.

Cologne, December 21, 1922.—Directed by a young lawyer-musician, Dr. Geller, the Catholic Church choir of Neuss has been visiting neighboring cities and singing in the churches the new *Missa Poetica*, by the young Salzburg composer, Mester. High church officials in Cologne tried to prevent the performance of the work in the churches, but the archbishop, a young and enterprising ecclesiast, showed his sympathies by attending the performance of the Mass, which has had a big success. The same composer has just completed a new opera founded on the book Esther, from the Bible. It will have its premiere in Munich. Dr. H. U.

ALOIS GOBBI CELEBRATES EIGHTIETH BIRTHDAY.

Budapest, December 29, 1922.—Alois Gobbi, formerly concertmaster of the Royal Opera, director of the National Conservatory and professor of violin, celebrated his eightieth birthday recently. A celebration was held in his honor at which an address was delivered by the representative of the minister of education, as well as congratulatory addresses by officials of the city, former pupils, etc. The orchestra, conducted by the eighty years old director, played one of Bach's Prelude and Fugues arranged by Johan Abert.

Z. K.

OPERA ATTENDANCE LIGHT IN LONDON.

London, December 29, 1922.—The British National Opera Company is giving a brief season of opera in Covent Garden Opera House. The attendance for the first four nights has not been very encouraging. Hansel and Gretel, Faust, Tannhauser, were fairly well sung but poorly mounted. L. C.

SOMEBODY BLEW THE INSTRUMENTS

London, December 29, 1922.—D. McCullough, a musical instrument dealer of Dublin, Ireland, had his shop and all the instruments blown to pieces by a bomb yesterday. L. C.

COLOGNE HOOTS NEW MUSIC.

Cologne, January 10.—Cologne, long noted for its reactionary attitude towards modern music, hooted and ridiculed a performance of Schönberg's Five Orchestra Pieces when conducted recently by General Music Director Hermann Abendroth. This has resulted in the founding of a private society for the production of modern music by a number of musicians having modern tendencies. To minimize the expenses, they arrange with artists who pass through Cologne to stop off and give a concert. Thus far compositions by Schönberg, Pfitzner, Reger, Ravel, Debussy, Milhaud, Scott, Moussorgsky, Stravinsky, etc., have been heard. The society

is striving diligently to increase the membership so as to overcome the financial difficulties. Dr. U.

NEW WORKS BY AUSTRIAN COMPOSERS.

Vienna, January 2.—Erich W. Korngold, after completing a new string quartet (dedicated to the Rose Quartet) and a piano quintet, is at work on two new operas of which one is of a humorous character. Wilhelm Kienzl is orchestrating his new one-act ballet. P. B.

SENSATIONAL SUCCESS FOR NEW GILBERT OPERETTA.

Vienna, January 8.—For the first time in years all Vienna critics are unanimous in their praise of a new operetta, *Katja die Tänzerin*, by Jean Gilbert (Winterfeld), which had its first premiere at the Johann Strauss Theater here. The production, which entailed an outlay of 700 millions, is probably the most lavish ever seen at Vienna. The papers announce that the new piece has already been scheduled for production in America, England and France. P. B.

LaForge-Berumen Musicale

It was altogether an excellent program which was presented at the February noonday musicale, under the direction of Frank La Forge and Ernesto Berumen, at Aeolian Hall, February 2. The guest artist was Gutia Casini, cellist, who gave two groups, assisted admirably by Kathryn Kerin at the piano. The Schumann Slumber Song, Popper's Tarentelle, a Chopin nocturne and the Airs Baskys of Piatti made sufficient variety to display the wide range of his excellent art. Ernesto Berumen and the Duo-Art Piano played the scherzo finale of the Liszt concerto in E flat, the Schuetz canonetta and the Leschetizky intermezzo Scherzando. Mr. Berumen also gave a group which gave him a fuller opportunity to demonstrate his well rounded and consummate artistry. This group included the Amani Orientale, Little Star of Ponce, which he gave by special request, and Malaguna of Albeniz, Esther Malmrose surprised and delighted the audience with a soprano voice of unusual beauty, wide range and power, which she used with distinction. In a group made up of three songs by Liszt, her diction and her interpretation were remarkable for their depth and sympathetic insight. It was quite easy to understand why the gentleman sitting near the writer gave vent to a distinctly audible and involuntary "bravo." Miss Malmrose was assisted by Ruth Carlmark who played excellent piano accompaniments.

Verna Rabey, soprano, gave the familiar Voci di Primavera of Strauss, assisted by Minabel Hunt at the piano. Miss Hunt's accompaniments were technically fine, but she evidently forgot that the top of the piano having been removed it would sound better not to play so loudly. Lawrence Tibbett scored a distinct hit with his singing of the Eri tu from Verdi's Un Ballo in Maschera. Not only was he in fine voice, but he sang the aria with dramatic verve which was contagious. His audience recalled him again and again. The Duo-Art completed the program with the Ignaz Friedman interpretation of The Erlking (Schubert-Liszt) and Mr. La Forge's playing of his own Romance.

Mozart-Clinic Masquerade

The annual Mozart-Clinic fancy dress ball and carnival took place in the grand ballroom, Hotel Astor, January 23-24, and was as usual a fine success. Mrs. Noble McConnell, founder and president, with her special aides—Mrs. S. Gardner Estabrook, chairman of ball; Mrs. E. Bassford Schmaltz, chairman of boxes, and Mrs. William Maynard Haradon, chairman of program, and the various sub-committees—all worked with splendid unity and consequent results. All who attended reported a fine time, and indeed it was a real social event, the brilliant costumes and the splendid orchestra (Orlando's) combining to make it all most memorable. Judges awarded prizes for the most picturesque, the most humorous and the most original costumes, and a Buick Sedan was won by a fortunate resident of Washington Heights.

Musicians Club Holds Musicale and Reception

On Sunday afternoon, January 28, in Studio 810, Carnegie Hall, a reception and musicale was held by the Musicians' Club of New York, at which the guests of honor were Senator-elect Royal S. Copeland and Mrs. Copeland, Emma C. Thursby, Mrs. Harry H. Thomas, president of the Century Theater Club, and fellow officers, directors and chairmen of the club. The musical program was furnished by Evelyn Mellen, violinist; Margaret Nikoloric, pianist; Harvey Hindermeyer, tenor; Earle Tuckerman, baritone, with Ruth Emerson at the piano. There will be a similar affair given in the same place on February 25.

Leyitzki in Special Recital

Mischa Levitzki, at the invitation of Dr. Frank Damrosch, gave a special recital for the students of the Institute of Musical Art on January 31.

Winnipeg Male Voice Choir in New York

The Winnipeg Male Voice Choir will give a concert in Carnegie Hall, New York, on Monday evening, February 26, assisted by Salvi, the harpist.

WHERE THEY ARE TO BE

From February 8 to February 22

- Alcock, Merle:**
Boston, Mass., Feb. 11.
- Anderson, Marion:**
Kansas City, Mo., Feb. 9.
Huntington, W. Va., Feb. 12.
Charlestown, W. Va., Feb. 13.
- Barclay, John:**
Toronto, Can., Feb. 15.
Detroit, Mich., Feb. 18.
- Bonelli, Richard:**
El Paso, Texas, Feb. 8-10.
Los Angeles, Cal., Feb. 12-22.
- Braslau, Sophie:**
Marietta, Ohio, Feb. 8.
- Cortot, Alfred:**
Montreal, Can., Feb. 8.
Norfolk, Conn., Feb. 12.
Toronto, Can., Feb. 13.
Washington, D. C., Feb. 16.
- Cottlow, Augusta:**
Chicago, Ill., Feb. 15.
- D'Alvarez, Marguerite:**
Wheeling, W. Va., Feb. 12.
Denver, Colo., Feb. 19.
- Deeks, Clara:**
Trenton, N. J., Feb. 8.
Harrisburg, Pa., Feb. 12.
Pottsville, Pa., Feb. 14.
Williamsport, Pa., Feb. 16.
Altoona, Pa., Feb. 19.
Jamestown, Pa., Feb. 22.
- Dumessnil, Maurice:**
Ann Arbor, Mich., Feb. 19.
- Elshuco Trio:**
Lansing, Mich., Feb. 13.
- Heifetz, Jascha:**
New Orleans, La., Feb. 15.
- Hempel, Frieda:**
Houston, Texas, Feb. 10.
Dallas, Texas, Feb. 12.
Denison, Texas, Feb. 13.
Lawrence, Kan., Feb. 15.
Emporia, Kan., Feb. 16.
Topeka, Kan., Feb. 19.
Tulsa, Okla., Feb. 22.
- Hess, Myra:**
Rochester, N. Y., Feb. 9.
Toronto, Can., Feb. 15.
Kingston, Can., Feb. 16.
- Hinshaw's Cosi Fan Tutte Company:**
Denison, Texas, Feb. 8.
Durant, Okla., Feb. 9.
Shawnee, Okla., Feb. 10.
Oklahoma City, Okla., Feb. 12.
Forth Worth, Texas, Feb. 14.
Clarendon, Texas, Feb. 15.
Ablene, Texas, Feb. 17.
El Paso, Texas, Feb. 19.
Prescott, Ariz., Feb. 21.
Phoenix, Ariz., Feb. 22.
- Hinshaw's Cox and Box Co.:**
Kerens, Texas, Feb. 8.
Commerce, Texas, Feb. 9.
Marshall, Texas, Feb. 12.
Natchitoches, La., Feb. 13.
Alexandria, La., Feb. 14.
De Queen, Ark., Feb. 15.
Arkadelphia, Ark., Feb. 17.
Pine Bluff, Ark., Feb. 19.
Searcy, Ark., Feb. 20.
Conway, Ark., Feb. 21.
Morrilton, Ark., Feb. 22.
- Hinshaw's Impresario Co.:**
Hamilton, N. Y., Feb. 9.
Williamstown, Mass., Feb. 12.
Holyoke, Mass., Feb. 13.
Waterville, Me., Feb. 14.
Orono, Me., Feb. 15.
Skowhegan, Me., Feb. 16.
Wellesley, Mass., Feb. 17.
Northampton, Mass., Feb. 19.
- Hudson, Byron:**
Waterbury, Conn., Feb. 15.
- Johnson, Edward:**
Memphis, Tenn., Feb. 13.
Cincinnati, Ohio, Feb. 15.
- Jollif, Norman:**
Fredonia, N. Y., Feb. 8.
- Karle, Theo:**
Pasadena, Cal., Feb. 15.
Los Angeles, Cal., Feb. 18.
Oroville, Cal., Feb. 20.
- Keener, Suzanne:**
Brooklyn, N. Y., Feb. 20.
- Kindler, Hans:**
Philadelphia, Pa., Feb. 11.
- Konecny, Josef:**
Van Nuys, Cal., Feb. 8.
Pomona, Cal., Feb. 9.
El Centro, Cal., Feb. 15.
Mesa, Ariz., Feb. 20.
Douglas, Ariz., Feb. 22.
- Korb, May:**
Hanover, N. H., Feb. 20.
- Kraft, Arthur:**
Chicago, Ill., Feb. 12.
- Leginska, Ethel:**
Boston, Mass., Feb. 10.
- Letz Quartet:**
Hartford, Conn., Feb. 9.
Northampton, Mass., Feb. 10.
New Rochelle, N. Y., Feb. 13.
- Levitzi, Mischa:**
Macon, Ga., Feb. 12.
St. Paul, Minn., Feb. 16.
Minneapolis, Minn., Feb. 17.
Washington, D. C., Feb. 20.
Baltimore, Md., Feb. 21.
Philadelphia, Pa., Feb. 22.
- Macheth, Florence:**
Quincy, Ill., Feb. 11.
- Meisle, Kathryn:**
Pittsburgh, Pa., Feb. 9.
Trenton, N. J., Feb. 16.
Manchester, N. H., Feb. 20.
- Milligan, Harold:**
Flushing, N. Y., Feb. 12-13.
- Morini, Erika:**
Troy, N. Y., Feb. 13.
- Neimack, Ilse:**
Berlin, Germany, Feb. 7.
Stuttgart, Germany, Feb. 18.
Munich, Germany, Feb. 18.
- Nevin, Olive:**
Flushing, N. Y., Feb. 12-13.
- Ney, Elly:**
Denton, Texas, Feb. 14.
- Onegi, Sigrid:**
Boston, Mass., Feb. 8.
- Paderewski, Ignace:**
Fort Worth, Texas, Feb. 8.
Oklahoma City, Okla., Feb. 10.
- Petruskas, Mikas:**
Providence, R. I., Feb. 8.
Montello, Mass., Feb. 10.
Boston, Mass., Feb. 11.
- Philadelphia Orchestra:**
Baltimore, Md., Feb. 14.
- Ringling, Robert:**
Los Angeles, Cal., Feb. 12, 19.
- Rubinstein, Erna:**
Buffalo, N. Y., Feb. 13.
Fall River, Mass., Feb. 18.
Albany, N. Y., Feb. 19.
- Roffo, Titta:**
Montreal, Can., Feb. 15.
Cleveland, Ohio, Feb. 18.
Youngstown, Ohio, Feb. 20.
- Russian Opera Company:**
Milwaukee, Wis., Feb. 12-17.
Chicago, Ill., Feb. 19-22.
- St. Denis, Ruth:**
Birmingham, Ala., Feb. 8.
Columbus, Ga., Feb. 9.
Gainesville, Ga., Feb. 10.
Savannah, Ga., Feb. 12.
Charleston, S. C., Feb. 13.
Bennettsville, S. C., Feb. 14.
Rocky Mt., N. C., Feb. 15.
Greensboro, N. C., Feb. 16.
Asheville, N. C., Feb. 17.
Raleigh, N. C., Feb. 19.
Salisbury, N. C., Feb. 20.
Lynchburg, Va., Feb. 22.
- Samaroff, Olga:**
Philadelphia, Pa., Feb. 13, 19.
Harrisburg, Pa., Feb. 15.
Beaver Falls, N. Y., Feb. 20.
- San Carlo Grand Opera Co.:**
El Paso, Texas, Feb. 8-10.
Los Angeles, Cal., Feb. 12-22.
- Shawn, Ted:**
Birmingham, Ala., Feb. 8.
Columbus, Ga., Feb. 9.
Gainesville, Ga., Feb. 10.
Savannah, Ga., Feb. 12.
Charleston, S. C., Feb. 13.
Bennettsville, S. C., Feb. 14.
Rocky Mt., N. C., Feb. 15.
Greensboro, N. C., Feb. 16.
Asheville, N. C., Feb. 17.
Raleigh, N. C., Feb. 19.
Salisbury, N. C., Feb. 20.
Winston-Salem, N. C., Feb. 21.
Lynchburg, Va., Feb. 22.
- Sparkes, Lenora:**
St. Louis, Mo., Feb. 10.
- Swain, Edwin:**
Sarasota, Fla., Feb. 8.
St. Petersburg, Fla., Feb. 9.
Jacksonville, Fla., Feb. 20.
- Sylvia, Marguerite:**
Philadelphia, Pa., Feb. 8.
- Thibaud, Jacques:**
Lincoln, Neb., Feb. 8.
- Tollefsen Trio:**
Winter Park, Fla., Feb. 10.
Jacksonville, Fla., Feb. 12.
Valdosta, Ga., Feb. 13.
Americus, Ga., Feb. 14.
Durham, N. C., Feb. 16.
Elon College, N. C., Feb. 17.

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Signorita Gatti-Casazza an M.D.

American friends of Signorita Andreina Gatti-Casazza, daughter of Commendatore Giuseppe Gatti-Casazza of Ferrara, Italy, and niece of General Manager Giulio Gatti-Casazza of the Metropolitan Opera, have received the news that she has been awarded the degree of Doctor of Medicine and Surgery at the famous old Royal Academy of Pavia.

Effa Ellis Perfield Gives Demonstration

On January 30, Effa Ellis Perfield gave a talk on her Trinity Principle Pedagogy at the Settlement Music School, 55 East Third street. A class of young teachers afterwards explained the pedagogy she demonstrated by giving a first lesson in rhythm and also a first lesson in piano playing.

Sylvia Lent to Make Debut Soon

Sylvia Lent, violinist, pupil of Leopold Auer, will make her debut at Aeolian Hall on Monday afternoon, March 5.

GERMAN OPERA, AFTER HARD SLEDDING, FINALLY TRIUMPHS IN BALTIMORE

Company Overcomes Many Obstacles and Though at Times
Nearly Meeting Disaster, at Last Pulls Through with
Flying Colors—On to Philadelphia and
New York

Baltimore, February 5.—The German Opera came to Baltimore, Baltimore saw, and the German singers conquered beyond all doubt. The five performances during the past week unquestionably were epochal, and though the Metropolitan and Chicago companies have been here a number of times, never has the enthusiasm been as rampant as this past week. Heretofore, so-called big opera here has meant one or two famous stars as the magnet. Such was not the case with the German Opera, which came here unheralded as far as individual singers were concerned. The usual social stimulus was also lacking for the occasion and many had misgivings as to the financial success of the venture. These pessimistic prophets, however, soon were routed, for several days in advance the house was practically sold out for the opening performance—Die Meistersinger—and a "sold-out" house with several hundreds standing happened for each of the other performances, which, in order, were Tristan and Isolde, The Flying Dutchman, Tannhäuser and Die Fledermaus.

The striking part of the performances was the wonderful balance of each cast. New principals were in evidence in each performance and that the pick of the German operas has been brought over was emphasized most strongly by the superb manner in which even the most minor parts were played.

HARD SLEDDING.

William A. Albaugh, who sponsored the local engagement, surely had his trials and tribulations, although the public knew nothing of them until the following days. In the first place, he had to get a bond of \$30,000 from local people to assure the Government that the scenery would not be sold in this country. As a result, the scenery and many costumes were late in arriving in Baltimore and sets not belonging to the visitors were used for the opening performance. Likewise were many of the local costumers kept busy until almost time for ringing up the curtain. The scenery was on hand in time for the other performances and while it was acceptable in every sense, it was not of a nature to cause any furor. After all, it was the singers and not the scenery.

Just prior to the closing performance, the members of the orchestra announced that they would not go on until they had been paid for their week's work. This meant \$10,000 in cash was necessary. A half hour before curtain time the musicians were packing up instruments and threatening to take the next train for New York. Manager Albaugh, however, again came to the rescue, and just how close the finish was is shown by the fact that the musicians did not have time to put on their evening clothes.

The German Ambassador attended the closing performance. At no time was there any sign or suggestion at the Lyric to make it unpleasant for the visiting Germans, although a few letters did appear in the daily papers.

Because of the success of these performances, it is likely that the company will return here later and present The Ring.

E. DANIEL.

Stokowski Back

Leopold Stokowski, conductor of the Philadelphia Orchestra, returned from a flying trip from Europe on board the steamship Mauretania, arriving in New York last Friday and leaving immediately for Philadelphia. The conductor gave four concerts while abroad, two in Paris with the Padeloup Orchestra and two in Rome with the orchestra of the Augusteo. Just before leaving Paris he was tendered a dinner by thirty French composers of music. Mr. Stokowski brought back a number of new French compositions with him for examination.

National Opera to Give Tannhäuser

To-day, February 8, at 2 p. m., the operalog Tannhäuser will be given by Havrah Hubbard and Edgar Bowman, with vocal illustrations by Henry Rabke, baritone of European opera houses. Other events for the month are as follows: February 19 (evening), annual concert and dance of the Choral, Leila Troland Gardner, chairman, and Romualdo Sapio, director; and February 23 (afternoon), benefit entertainment, bridge and five hundred, in charge of the Meloponic Committee, Mrs. C. W. Rubsam, chairman.

Ann Arbor Festival Dates May 16-19

The dates for the forthcoming festival in Ann Arbor, Mich., are May 16, 17, 18 and 19. There will be four evening concerts and matinees on May 18 and 19. The Chicago Orchestra, with Stock conducting, the Choral Union, under acting conductor Earl V. Moore, and a large children's chorus, under George Oscar Bowen, will participate. The soloists will be announced at a later date. As is well known, the festival is under the direction of Charles A. Sink.

Busy February for Leginska

Ethel Leginska, who opened her concert tour of Michigan last month, appeared in recital in Lansing, Mich., on February 2 and in Flint, Mich., on February 5. On February 10 she is to give a recital at Jordan Hall, Boston, followed by a recital at Carnegie Hall, New York, on February 20.

Levitzi to Play Seven Times with Coates

By a strange coincidence, Mischa Levitzky is scheduled for seven symphonic appearances this month, in which Albert

Coates, the distinguished English conductor, will wield the guest baton of the orchestra. On February 8 and 9 the two will join forces in New York; 16 and 17, in Minneapolis and St. Paul; 20, in Washington, 21, in Baltimore, and on February 22 in Philadelphia. Immediately thereafter Mr. Levitzky will depart for the Pacific Coast for a two months' tour.

NEW YORK CONCERTS

(Continued from page 33)

theater. It was performed splendidly by the orchestra, and, of course, led with esprit and insight by the conductor.

Two Caucasian dances, from Rubinstein's Demon, seemed pale in orchestration and general content after the highly colored and intense music of Stravinsky.

Lucien Schmit, cellist of the orchestra, was the soloist in Tchaikowsky's Rocco variations, a composition that is beginning to limp painfully with premature old age. Mr. Schmit played with a large and musical tone, and exceedingly good taste, but his technic lacked the last touches of finish.

Tchaikowsky's vivid Romeo and Juliet closed the program.

Romanoff-Plotnikoff in Russian Program

Helene Romanoff, Russian prima donna, and Eugene Plotnikoff, musical director and pianist, were associated in a program of Russian music via radio, a fortnight ago. The next day they received letters from many admirers as well as strangers, containing such sentences as: "I enjoyed every number, and heard as well as if in a concert hall." "To say the least, I was overjoyed with your beautiful voice; your assistant at the piano helped to make the entertainment more interesting." (This latter one from Monticello, N. Y.)

Ornstein in Three Intimate Recitals

Leo Ornstein will give three intimate piano recitals of contemporary music at the New Gallery, Inc., 600 Madison avenue, on the evenings of February 15, 27 and March 6 at eight-thirty. At each recital he will read a paper upon the works presented. Composers to be represented include D'Indy, Ravel, Scriabin, Schoenberg, Mallipiero, Bartok, Rudyar and others.

Morisson at Belmont Theater February 25

Gladice Morisson, French soprano, whose costume recital of French songs was scheduled for February 18 at the Belmont Theater, has been postponed until Sunday evening, February 25.

Mme. Morisson will present an artistic program introducing three groups of songs in period costumes.

Menth at Liederkranz Concert

Herma Ment, pianist, will be soloist at the second Liederkranz concert in New York on Saturday evening, February 10. The end of the month she will appear in recital in Aeolian Hall.

Kindler Soloist with Philharmonic

Hans Kindler will be soloist with the Philharmonic Society of Philadelphia on February 11 and will appear in Harrisburg on February 15.

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

Zuro Grand Opera Company (Details of contest in MUSICAL COURIER for January 25)—\$100, \$75, \$50 and \$25 for the designs of settings for any one of the following operas: Aida, Carmen, Faust, Rigoleto. Contest ends April 15. Opera Design Contest, Carona Mundi, Inc., 312 West Fifty-fourth street, New York.

American Academy in Rome (details in issue January 4)—Fellowship in Musical Composition open to unmarried men who are citizens of the United States. Applications will be received until March 1. Roscoe Guernsey, executive secretary, American Academy in Rome, 101 Park avenue, New York.

Institute of Musical Art (details in issue January 25)—Three free scholarships for the special course in interpretation, beginning February 12, under Carl Friedberg. Preliminary hearing at the Institute of Musical Art, 120 Claremont avenue, New York, on February 4 at 3:00 p. m.

Women's Philharmonic Society Gives Reception

Giovanni Martinelli, tenor, and Roberto Moranzoni, were guests of honor at a reception accorded Mme. Leila Herne Cannes, president of the Women's Philharmonic Society, on Sunday afternoon, January 28, at a studio in Carnegie Hall. A short musical program was presented by Helen Thomas, soprano; Joseph Turin, tenor, and Gwyneth Hughes, the Welsh contralto, who sang a group of songs in native costume.

Perfield Demonstration in Tuscumbia, Ala.

The pupils of Annibell Stine, an exponent of the Effa Ellis Perfield Trinity Principle Pedagogy, gave a musical demonstration recently in Tuscumbia, Ala.

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"Last night before an audience that packed the big auditorium, Lynnwood Farnam made his first appearance in the northwest in a program of immense proportions. For nearly two hours the famous artist held his listeners spellbound and no doubt made good to everyone of them the unreserved introduction made by Mr. Goldthwaite when he repeatedly named Mr. Farnam as the greatest organist he ever had heard."—Minneapolis Journal.

National Opera Club Russian Music and Ball

The ninth annual evening devoted to grand opera performance and ball, of the National Opera Club of America, Baroness Katharine Evans von Klenner, founder and president, occurring on the slushiest evening of the decade, January 24, began with William Edward Forster's Serenaders' Orchestra, some thirty mandolins, with drums and traps, seated on the stage. They played a pleasant suite by Gruenwald with life and variety, showing themselves well drilled



BARONESS KATHARINE EVANS VON KLENNER

players. The banjo club, W. D. Kenneth, director, played pieces with vivacity. Mme. Vladitchenskaia (Petrograd Russian Opera), a delightful personality, sang with fire and animation, with splendid high notes, so that she had three encores.

Yakov Loukin (Petrograd Musical Drama), a big man with big voice, sang the monologue from Boris Godounoff with splendid high G flat, adding to it, as an encore, Song of the Flea and The Toreador Song, all with splendid effect. Michael Schvets, bass, has a heavy resonant and expressive voice, singing with unction an aria from Prince Igor, and a buffo aria full of humor as encore. Eugene Plotnikoff furnished the artistic accompaniments for the singers, playing with an authority and orchestral finish much appreciated by them, and by musical observers. Samuel Siegel played a mandolin solo of his own with big technic, and some Russian dances, including a Trepak and a Boyer dance, were given by Mme. Klemontovich and A. Bourman (Petrograd Imperial Ballet).

During an intermission President von Klenner, received with applause, greeted the guests of honor, members and friends; said she had three speeches all ready, but would deliver another, an impromptu one. She made a plea for American composers, saying there was little to incite them to work and that we must have our own stories and plots, and not go to India, England and Siberia for them. She gave a personal welcome to prominent guests—Mesdames Pennipacker, Booth, and Chapman—and also mentioned the presence of Herr Gottlieb, of the coming Wagnerian performances. She said that "New York is Russian mad, both in music and in drama." Her talk was punctuated with rousing applause. Following, the third act from Rubinstein's opera, The Demon, was given with the three singers previously mentioned, the soprano's captivating appearance as Tamara, the baritone's noble voice as the Demon, and the well sung role of The Old Servant by Basso Schvets, all contributing to the desired success. For this operatic excerpt Mr. Plotnikoff furnished truly orchestral and brilliant accompaniments.

A glance at the officers' names shows why this club occupies such a high and unique place in the musical world of New York. They are: Founder and president, Baroness Katharine Evans von Klenner; honorary vice-president, Mme. Giulio Gatti-Casazza (Mme. Frances Alda); vice-presidents, Mme. De Vere Sapio, Angelique V. Orr, Berenice De Pasquali, Julie Claussen, Claudia Muzio; directors, Eva Phipps, Mrs. Joseph Gutman, Mrs. M. T. Nixon, Mrs. Clarence Meeks, Leila Troland Gardner, Mrs. Nathan Loth, Mrs. Owen Kildare, Mrs. Samuel Schiff, Mrs. George Schmiedel, Marian Avery; recording secretary, Katherine Noack Figue; corresponding secretary, Mrs. William M. Backhaus; assistant corresponding secretary, Mrs. Avadne P. Turner; historian, Mrs. J. Willis Smith; chairman of reception, Mrs. Joseph Gutman; treasurer, Mrs. Augusta

MacMannus. Romualdo Sapio and Carl Fiqué are the musical conductors, and Leila Troland Gardner is chairman of the Choral (her National Opera, Grand March, started the ball which followed this musical evening).

Alexander Roman at Rochester

From Petrograd, Russia, to Rochester, New York, is a long way, but that is the route traveled by Alexander Roman, violinist, now concertmaster and soloist of the Eastman Theater Orchestra (Arthur Alexander, conductor), which is doing such fine work in the New York up-state city and which will eventually form the nucleus of a Rochester symphony orchestra.

Mr. Roman was a pupil in Russia of Leopold Auer, a graduate of the Imperial Conservatory of Petrograd, later a professor at the Moscow Imperial Conservatory and for fifteen years concertmaster and assistant conductor of the orchestra of the Imperial Opera House, Moscow. Besides his orchestral work, in Rochester, Mr. Roman is also teaching violin at the Eastman School of Music.

During his European career he traveled extensively as soloist with the Berlin Philharmonic and other famous European orchestras. Way back in 1901 Arthur M. Abell, then Berlin representative of the MUSICAL COURIER, wrote of him: "A newcomer was heard in the young Russian violinist, Alexander Roman, a pupil of the great Leopold Auer. Roman is a violinist of exceptional ability. His left hand is quite remarkable for clearness and precision. Every note is there, even in the most difficult passages. He plays with great energy, with a fine sense of rhythm and with much warmth." Fourteen years later the same writer heard him in Moscow and wrote: "Alexander Roman, the concertmaster for operatic performances, is a violin soloist of the first rank. A pupil of Leopold Auer, he had a large and varied solo repertoire, besides being thoroughly versed in the entire operatic literature. Auer declares him to be one of the best concertmasters of Europe."

Since he came to the United States three years ago, after an adventurous war career as a band master in the Russian army, he has appeared as soloist a number of times, making an especially good impression with the Detroit Symphony Orchestra (Ossip Gabrilowitsch, conductor) in one of its regular concerts last March. The Detroit Journal said of him: "Patrons of Orchestra Hall had an opportunity Sunday afternoon to witness the combining of the ultra in violin technic and the colorful feeling that a sympathetic interpretation of Tchaikowsky makes possible when Alexander Roman, as soloist in the Tchaikowsky program, gave his interpretation of the concerto for violin and orchestra. Seldom have music loving Detroiters had opportunity to hear the skilful fingering of so difficult a work, or been favored with so skilful a performance." And the Free Press wrote: "Roman showed himself to be entirely capable, and at times possessed of great feeling and understanding. He was called back six times to acknowledge the appreciation of the audience."

Gescheidt's Voice Analysis Class Heard

At the regular monthly session of Adelaide Gescheidt's Voice Analysis Class at her Carnegie Hall studios, January 9, many points of special interest in the scientific principles of Miss Gescheidt's System for Normal Natural Voice Development were discussed and demonstrated by the large number of pupils in attendance.

The class session was followed by an hour of song, and just before the regular program an unusually interesting demonstration of voice development was given by George Sharp, bass, a youth of sixteen years and a pupil of Eleanor Waite. He sang Duna (McGill), and Give a Man a Horse (O'Hara). Then followed: Memento (Tirindelli), My Mother Bids Me Bind My Hair (Hayden), The Steppe (Gretchaninoff), A June Morning (Willeby), Margaret Sherman, soprano; Life and Death (Coleridge-Taylor), A Memory (Ganz), Wings of Night (Watts), Prelude—Cycle of Life (Ronald), Foster House, tenor; Lied der Mignon, Der Neugierige, Wohin, Haiden-Roselein, Gretchen am Spinnrade (Schubert), Lucille Banner, soprano. Anne Tindale was at the piano.

American Institute Students' Recital

Five pupils of Miss Chittenden, three of Mr. Moore, two of Mr. Spiering, one each of Mrs. Zedeler-Mix and Miss Burt, and two of Tebbs were associated in a students' recital at the American Institute of Applied Music, Kate S. Chittenden, dean, January 30. Thoroughly representative music was performed by all these young singers and instrumentalists, showing the splendid teaching they have received.

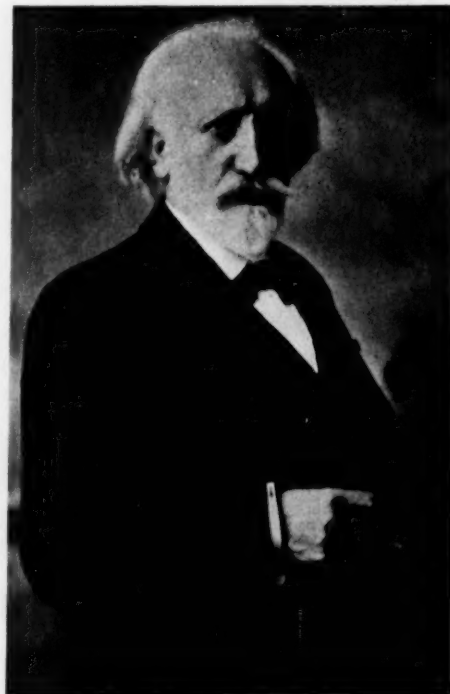
Coming events at this institution are as follows: February 17, 3 p. m., children's recital, Synthetic Guild, at MacDowell Club; at 212 West Fifty-ninth street—February 19, 8:15 p. m., recital of music composed by former members of the faculty and students of the American Institute of Applied Music; February 26, 8:15 p. m., students' public recital, and March 3, 3 p. m., junior public recital.

Cesar Thomson to Play as Well as Teach

Cesar Thomson, who will teach at the Ithaca Conservatory of Music this season, is considered one of the three or four most noted violin teachers of the present day. He has been principal teacher of the violin at the Brussels and Liege conservatories for the past twenty-five years, succeeding Ysaye, Leonard Vieuxtemps, Massard and Wieniawski, former holders of this position. His list of pupils is indeed a lengthy one, including Betty and Pochon of the Flonzaley Quartet.

Mr. Thomson recently re-appeared in concert in London, where he was received with great enthusiasm. Upon his arrival in Ithaca he will give a concert at the Conservatory. And during his stay in America he will also concertize in many of the leading cities of the country.

He was born in Liege in 1857 and frequented the conservatory where he afterwards taught. First, however, he studied with his father, then with Dupuis and Leonard. At the age of eleven he had finished his studies and won the gold medal. Almost immediately his long career began. The most critical audiences of the world have heard him and pronounced him a giant in his art. Under his fingers, it has been said, "the violin becomes a divine instrument, for he is not only the master technician in whose hands no difficulties are too great, and who surmounted all the most difficult technical complications that exist on the



CESAR THOMSON

instrument, but he is also the wonderful interpreter who plays with equal ease both ancient and modern works. He knows how to express the whole scale of human sufferings and human joys. Humanity lives in art under these magic sounds—the suffering humanity of Beethoven, the romantic of Mendelssohn, the poetic of Chopin—and the strength and even severity of a Bach, the agility and freshness of Paganini, Brahms, etc.

"To speak of Thomson apart from his art would require many pages. We have before us the type of a truly great man, a great genius essentially simple and modest, the sign of true greatness—coupled with this a genuine goodness of heart, a deep and profound sincerity, a superb intelligence. In his eyes besides infinite gentleness and sweetness which reveals true goodness, are the reflections of an artist, of a genius, of a dreamer and of a deep thinker, and withal brimming over with life and energy. His brain is an encyclopaedia—an endless source of knowledge and wisdom illumined."

To sum up, as one of his colleagues writes in an article on Cesar Thomson: "This is a man."

Sundelius' Concert Dates During February

Besides singing at the Metropolitan during February, Marie Sundelius, soprano, appeared in a Biltmore Musical Morning in New York on February 2, in a Faust performance in concert form at Norwalk, Conn., on February 7 and will be soloist with the Seventh Regiment Band at the armory in New York, on Saturday evening, February 17, at a special concert.

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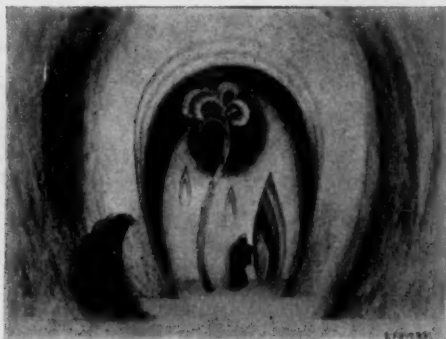
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FRANKFORT HEARS WOMAN WITHOUT A SHADOW



THE SPIRIT TEMPLE FROM WOMAN WITHOUT A SHADOW (STRAUSS)
Scenery by Ludwig Sievert.

Frankfort, December 20.—At last we have heard Strauss' latest opera, even though the economic depression caused a long delay in its performance here. For a time we thought its production would be out of the question, but eventually our chief stage-director, Lert, and scenic artist, Sievert, showed their great talent for producing most charming and decorative stage effects as well as fairylike and fantastic



THE FALCONER'S HOUSE FROM WOMAN WITHOUT A SHADOW (STRAUSS)
Scenery by Ludwig Sievert.

costumes with the limited means available. Their achievement, considering this stringent economy, was most remarkable and deserving of unstinted praise. Of the cast Mme. Gentner-Fischer and the Misses Holl and Spiegel were especially good. Szenkar conducted with skill, showing off even the weak parts of the score to the best advantage.—H. Liesmann.

Harriet Van Emden to Return Under Mayer Management

From the Daniel Mayer Concert Bureau comes the announcement that Harriet Van Emden, the young American lyric soprano, who is now winning success after success in Europe, has been placed under contract with that management and that she will return to this country in January, 1924, for a concert tour.

Miss Van Emden, one of Marcella Sembrich's most gifted pupils, made her debut in New York a little over a year ago at Aeolian Hall. At that time, Max Smith in the New York American wrote: "In a program that included airs

recital, Miss Van Emden has established her reputation as a concert singer in Europe, and has appeared with signal success in Berlin, Copenhagen, Budapest, Prague, Vienna, The Hague, Rotterdam, Leipzig and other large centers. Since the beginning of the year she has appeared in Allenstein (Germany) on January 4; Koenigsberg, January 5; and Dantzig, January 10. For the remainder of the season she is scheduled to appear in Berlin, February 22, and Hamburg, February 24; in Arnheim (Holland), with orchestra, March 18; Rotterdam, March 20; The Hague, March 24; Amsterdam, March 26; Nymegen (Holland), with orchestra, March 28; to be followed by twelve engagements in Poland during April.

Friedberg at Institute of Musical Art

Carl Friedberg, pianist, composer and conductor, will arrive in this country the middle of February from an extensive tour in Europe, coming direct from Holland to undertake ten weeks' instructional work at the Institute of Musical Art. During his stay here, Friedberg will give no public concerts. He has not been heard here since 1914, when he made a country-wide tour both as a soloist and in conjunction with Fritz Kreisler, and as the sole artist with the Philharmonic orchestra. He also played with the symphony orchestras of Boston, New York, Cincinnati, Pittsburgh and St. Louis.

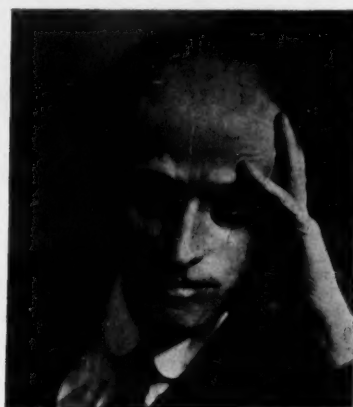
Friedberg's great success before coming to America to concertize was as a teacher of piano throughout Europe. In 1914, he had just finished ten years' service as head teacher



Underwood or Underwood Photo
HARRIET VAN EMDEN

by Mozart and Scarlatti, lieder by Schumann and Brahms, a group of songs of French and Russian authorship, and several specimens of American creative talent, she disclosed accomplishments, vocal and interpretative, far above the average. Miss Van Emden is a genuine artist, in the true sense, even at the beginning of her career. For not only is she the fortunate possessor of a lyric soprano wide in range and appealing in quality, but she manifests real skill in the use of the means at her command and brings to her interpretations keen musical intelligence and the vitalizing glow. Miss Van Emden unquestionably will be heard from again." The New York Sun spoke of hers as "a voice of charm and quality, trained to an unusually aristocratic style, and employed with a pliant grace and taste which revealed at least the basis of genuine artistry"; and H. E. Krehbiel, in the New York Tribune, added: "Her voice is of velvet timbre, flexible and evenly developed. But an unusually fine voice is not Miss Emden's only asset. She showed the results of native intelligence and admirable training of her understanding of the laws of song. Control of breath, phrasing, diction, all were admirable, and in a program of songs that ranged from Mozart to La Forge she proved a sympathetic and delightful interpreter."

In the short period that has elapsed since her New York



CARL FRIEDBERG

at the Conservatory of Cologne. On completing his tour, he returned to Europe and appeared as a soloist all over the continent.

When Mr. Friedberg played in this country he was universally accredited by the critics with skill in the technique and mechanics of his art, which were especially observable to the trained musician, but succeeded in offering a variety and warmth of tone and color not always obtainable in the expert technician. His concerts with Mr. Kreisler were particularly successful in that he shared in the laudations which Kreisler received for the quality of feeling which is characteristic of that artist. It was conceded that the combination was an unusual one, each taking his own place in the honors which came to them.

Through the Institute of Musical Art he will reach teachers generally as well as cultivated amateurs, in that the playing demonstrations will be open to accredited auditors beyond the regular students of the school. He will play for the students besides hearing and criticizing their work and giving demonstrations of his method.

Each week of the ten will be devoted to the elucidation by performance, criticism and explanation of the proper interpretation of the character and style of one of the various periods of composition, such as that of Scarlatti, Couperin, Rameau, John Sebastian Bach, Philip Emanuel Bach and Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, the modern French, Russian; and, finally, some of the most notable types of the new music which has developed since 1914, which is, to a large extent, unknown in America. Mr. Friedberg will also give attention to the great works for piano and stringed instruments—the art of ensemble playing.

There will be from two to four sessions each week from 8 to 10 o'clock in the evening in the Recital Hall of the

Institute. The course will be open to performers and listeners, one or two evenings of each week being devoted to criticism of performers with demonstration and explanation by Mr. Friedberg, as well as one or two recitals.

Florence Trumbull and the New Piano

Florence Trumbull, the American pianist, who has recently returned after a number of years abroad, will be heard in her first Chicago recital at Orchestra Hall, February 14. Among the novelties on her program is an intermezzo by Emmanuel Moor, the Hungarian composer, whom Casals and Ysaye consider the greatest of all present-day composers.

Moor is one of Miss Trumbull's many artist friends, and in a letter received by her recently he speaks enthusiastically about his new piano—an invention to which he has given much thought and time in the last few years. It is a double keyboard affair, Miss Trumbull explains, giving the pianist an easy stretch of from two to three octaves, thereby making child's play of many tremendous difficulties now within the mastery only of the most pronounced virtuosos.

"I saw the very first models Moor made," Miss Trumbull said, "and know how wrapped up he is in the idea. And you can play on it, too, overcoming all sorts of ordinary technical feats so that they are fairly easy. Of course if everyone should come to use this, then it would no longer be extraordinary to play the most difficult piano literature because you can easily reach three octaves, and grasping extended chords and tone combinations requiring great dexterity on the ordinary piano can be accomplished by even the pianist of rather limited technical facility."

"But while it will make it easier for many to do what only the few can do effectively now, this piano should have a great influence on piano music of the future as it will permit of vast new tonal combinations and massed effects, making the modern piano even more orchestral than it now is. Emmanuel Moor's piano also has an octave coupler and a clavécin effect."

Suzanne Keener Delights Toronto Audience

Suzanne Keener's coloratura soprano voice of exceptional purity and charming personality delighted all those who were fortunate enough to be present at the charity concert at the St. Denis Theatre, Toronto, January 6. Her fine program was rendered with artistry for one so young. It included arias by Mozart and Donizetti and songs by John Prindle Scott, Carnevali and Liza Lehmann. Miss Keener was assisted by Gladys Berry, cellist, and Vera Aiken, accompanist. A return engagement for Miss Keener will most likely be arranged.

Elvira Caccia's Talent Developed by Uncle

Chev. Emanuel Gatti, well known Italian tragedian, and his wife, Virginia Gatti, who has also gained favor on the stage, are the uncle and aunt of Elvira Caccia, the fiancée of Gennaro Mario Curci. In fact, since Miss Caccia was a year old, she has been brought up by them and her artistic talent was developed by her uncle, who later made her the leading woman of his company.

From the
Long Beach, Cal., Press,
January 20, 1923

Nyiregyhazi Charms His Audience with Artistic Renditions

YOUNG PIANIST INTERPRETS GREAT MASTERPIECES WITH TOUCH OF GENIUS.

By CHARLOTTE DANTZIG

"The boy is a genius." This was heard on every side at the concert of the 19-year-old pianistic genius, Nyiregyhazi, presented by the Fitzgerald Company at the First Christian Church last night. The auditorium was crowded by a responsive audience and great was the astonishment when this youngster interpreted difficult numbers with the ripe technique and the soul of a master.

Nyiregyhazi has said that when he is at the piano he feels endowed with the spirit of the great composers, with an inexplicable strength. Surely it was Liszt himself who played the "Rhapsody No. 2." No one else could have interpreted it so perfectly. There were two other Liszt numbers on the program, the "Valse Impromptu," its superb rendition reminiscent of fairies frolicking, and the "Rigoletto Paraphrase," given a new distinction. For an encore after the third group "Liebestraum" was chosen. Chopin was represented by the "Polonaise in A flat," which the artist made a real storm, but with all the shading required. Nothing could quite equal the abandonment of this sort of playing except the storm of applause which greeted it, and the contrasting Chopin "Prelude in D flat," beautifully done.

But all the Grieg "Nøcturne." The player knows Norway, else even he, his genius notwithstanding, could not have caught the soul of the country, the snow capped mountains and the still lakes, as he did. This was followed by "Earth-king," played with coloring so remarkable in one so young. "I Love Thee," by Grieg, came as a pleasant surprise after this group.

Sinding's characteristic "Prelude, op. 32," was played partly on the Knabe Ampico from the artist's own recording, proving most effective. The Ampico also played parts of Tschaiikowsky's "Flower Valse," with no break in the continuity.

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FRANZ LISZT WITH HIS DAUGHTER, COSIMA.

Enlargement of a photograph taken about 1860. This is one of the finest portraits of Liszt ever made. At the time, he was about fifty years old. Cosima—at that time Frau von Bülow—was born at Lake Como on Christmas Day, 1837. Today, as the widow of Richard Wagner, she is still living at the Villa Wahnfried, Bayreuth, looking forward to the revival of the Bayreuth Festival, which will probably take place in the summer of 1924.



THE HOME OF GUIOMAR NOVAES,

in the environs of beautiful Sao Paulo, Brazil. Mme. Novaes is here shown at the wheel of her Dodge car, in company with her husband, Senor Pinto, and a friend. The brilliant young pianist is at present touring the United States in concert. She is expected on the Pacific Coast in April, where a series of concerts has been booked for her by L. E. Behymer.



FLORENCE TRUMBULL,

pianist, has been following the recent ski tournaments here and in Canada with great interest because she herself became quite an artist on the long snow-boards last winter while in Switzerland. She believes that outdoor sports are the best nerve-controllers to be had, and the ease and brilliance with which she plays the piano before the most critical audiences she credits largely to her love of out-door life. The critics of Paris, London, Berlin and Vienna, not to mention any number of Swiss cities and smaller music centers of Europe, all unite in active praise of her superb playing. "One thought the mighty d'Albert sat at the piano," exclaims one writer. Splendid vitality is one of the most marked characteristics of her pianism. Miss Trumbull will give her first Chicago recital in Orchestra Hall, February 14, under the management of Wessels and Voegeli.



NYIREGYHAZI MEETS HAROLD LLOYD.

While on his first tour of California, the Hungarian pianist visited the comedian's studio at Culver City, a suburb of Los Angeles, where the accompanying picture was taken. From left to right: Merle Armitage, of the Fitzgerald Concert Direction, who managed the pianist's concert appearances in the West; Nyiregyhazi, and Harold Lloyd, who does not look so familiar without his famous horn-rimmed glasses. The piano roll he is hugging is an arrangement of the Tchaikovsky Flower Valse played by Nyiregyhazi for the Ampico. It is said that at a party given by Harold Lloyd at which many motion picture stars were present, they danced to the rollicksome rhythm of this waltz. Incidentally a columnist who heard him play some jazz at a private function in Los Angeles called Nyiregyhazi "the Harold Lloyd of the Piano."



JOHN PEIRCE,

baritone and choral conductor, who is now under the management of Harry Culbertson of Chicago and New York for all territory outside of New England; Aaron Richmond of Boston will arrange the bookings for New England. Mr. Peirce, who is an artist pupil of Stephen Townsend, has won the commendation of press and public alike with his musicianly singing in concert and oratorio. He has also conducted choral societies in New England with marked success, his rise in this field having been very rapid.



YVONNE D'ARLE,

soprano, youngest member of the Metropolitan Opera Company, who by special permission of General Manager Gatti-Casazza, has leave of absence for a transcontinental tour which will begin on February 15 at Montreal, extend through the important cities to California and bring her back by a route farther south, terminating in the East in April. (Bain News Service photo.)



FEODOR CHALIAPIN AND HIS MANAGER, SOL HUROK.

It was announced last week that Chaliapin, the famous Russian bass, who has hitherto been handled jointly by Sol Hurok and the Metropolitan Musical Bureau, will be under the exclusive management of Mr. Hurok next season. The latter makes the statement that Chaliapin will be the highest paid concert artist in the world. (Photo © Moffet.)



KATHRYN CARYLANA.

A recent photograph of Kathryn Carylana, New York vocal teacher. (Edwin F. Townsend, photo.)



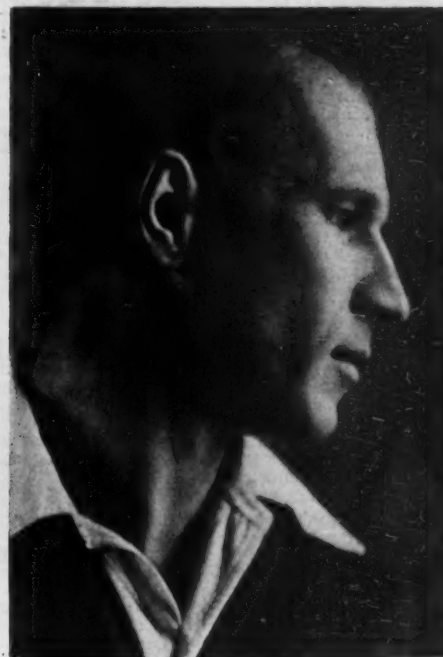
ALFRED CORTOT,

the popular French pianist, who will give a recital at the Harcum School, Bryn Mawr, Pa., on the evening of February 28. His program will include Concerto da Camera, Vivaldi; Andante Spianata et Polonaise, Chopin; Carnaval, Schumann; Etude en forme de Valse and Bouree pour la main gauche, Saint-Saëns; La Cathedrale Engloutie, Debussy; Seguidilla, Albéniz, and a Liszt rhapsody. The Cortot recital will be the first of a series by eminent artists which Mrs. Harcum will present at the school, her aim being to give the students an opportunity to hear the best music interpreted by world famous artists. (Photo by Royal Atelier.)



MERLE ALCOCK,

contralto, who, following an appearance in Minneapolis, led James Davies to state in the Tribune of that city: "Throughout its range there is not an unpleasant tone in the voice." According to James G. Thurber in the Columbus Dispatch on January 13, "Merle Alcock has not only a splendid voice of great scope and sensitive beauty, but she is beautiful, she is charming, she is all that an American singer should be, with no flare for the exotic of the alien or the temperamental." (Townsend photo.)



ROSING,

who has just returned from a tour of California and western Canada. He will give a recital in Chicago, February 20, at Orchestra Hall, for the benefit of the Chicago Osteopathic Hospital. (Photo by de Guelldre.)



ARTURO PAPALARDO,

who came in for his share of honors in Washington, D. C., when he conducted an excellent performance of Rigoletto, given by the Washington Opera Company. The press was unanimous in its support of the young conductor's admirable work.



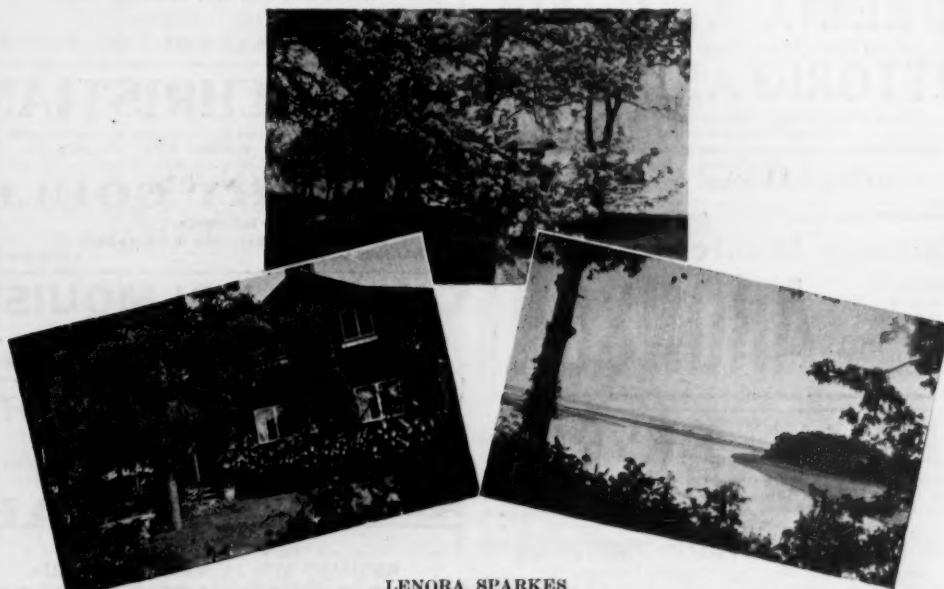
CHARLES MARSHALL,

looking at himself as Othello. With him is Glenn C. Sheffer, president of the Palette and Chisel Club of Chicago, who made the painting. (Photo © by Underwood & Underwood.)



BENIAMINO GIGLI,

as Romeo, in Romeo and Juliette, his latest success at the Metropolitan Opera.



LENORA SPARKES

photographed under her 200-year-old apple tree at her home in England. The picture to the left shows Miss Sparkes' home at Oldfield Point, L. I., and that on the right is the beautiful view to be seen from the house.

CHICAGO HEARS TEN CONCERTS IN A DAY

Harold Bauer, the Flonzaley Quartet, Chaliapin and Civic Orchestra Among Attractions—Dumesnil and Sollitt in Two-Piano Recital—Paulist Choristers Delight—New Trio Heard—Other News

Chicago, February 3.—Ten concerts took place on Sunday, of which the most important were the piano recital of Harold Bauer, which took place at the Studebaker Theater, under the management of F. Wight Neumann; the Flonzaley's chamber music concert at the Blackstone Theater, under Rachel Busey Kinsolving's management; Feodor Chaliapin, who sang his postponed recital at the Auditorium; the Civic Orchestra of Chicago with Mildred Brown, violinist, as soloist, at Orchestra Hall; the Sinai Orchestral concert at Sinai Temple, Arthur Dunham, conductor, and Josef Rosenblatt, the famous cantor, who, assisted by the same artists heard last week at Orchestra Hall, gave a concert at the Ashland Boulevard Auditorium.

HAROLD BAUER.

A large audience greeted the popular Harold Bauer at the Studebaker. Bauer is so well established as one of the most popular visiting artists that yearly come to Chicago, that in saying that many musicians of the city, among whom were many pianists, mingled their rapturous plaudits with those of the music lovers will suffice to attest that Bauer was at his very best, and under such conditions his work throughout the afternoon was most enjoyable.

FLONZALEY QUARTET.

That unique organization of chamber music known as the Flonzaley Quartet is becoming more and more popular in this community, judging by the top-heavy house that again crowded the balconies of the Blackstone Theater. Rachel Busey Kinsolving deserves credit for bringing that organization yearly to Chicago, and musicians as well as the general public should respond even more generously to her efforts by buying tickets not only for the series of the Flonzaleys, but also for that of the London String Quartet, or any other worthy organization or artist presented under her management. Miss Kinsolving always gives Chicagoans their money's worth. She refuses to manage recitals of musicians which she thinks might hurt her reputation as a manager. She is a very serious woman, well deserving Chicago's patronage.

The Flonzaley Quartet's program consisted of the Brahms A minor and Novak G major quartets and the Beethoven variations, opus 18, No. 5. Their playing, as ever, was a source of rare enjoyment and perfection of ensemble.

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THE CIVIC ORCHESTRA.

Every organization with which the name of Frederick Stock is associated as musical conductor is bound to be a success. This thought came to mind while listening to the Civic Orchestra's performance last Sunday afternoon. The Chicago Civic Orchestra is today already an admirable organization and, let it be whispered, it could stand comparison with any orchestra in the land, and may some day rival in supremacy the Chicago Symphony Orchestra. Better praise could not be given either to Stock or to the young orchestra which, under his masterful handling, plays today as a body of veterans. When speaking of the Civic Orchestra the name of the assistant conductor, Eric Delamarter, should always be closely associated and his work will not be forgotten by this reporter.

CHALIAPIN.

Chaliapin probably did not want to disappoint anew his followers, which are innumerable here, though suffering from a severe cold, he gave his postponed recital at the Auditorium on the same afternoon. Here also the house was close to capacity and the applause as enthusiastic as when Chaliapin is at his best. This being said, it may be added that in some numbers Chaliapin was good, but in none as fine as he was at his first concert here last season, nor did he appear in the same advantageous light as at his five performances in Meistofele with the opera. Some of his singing was very poor, but this was not his fault but that of nature, and a singer hampered by a cold that compels him to sing most of a program mezza-voce should not be criticized, but on the contrary congratulated for pluck, and if ever there were a valiant artist, it is Chaliapin, who risks his reputation rather than disappoint. A very rare quality among musicians.

DUMESNIL-SOLLITT TWO-PIANO RECITAL.

The third concert in the Edna Richolson Sollitt course took place at Kimball Hall, Tuesday evening, January 30, before a representative musical audience. Maurice Dumesnil and Edna Richolson Sollitt gave a two-piano recital, which took up two-thirds of the program, starting with a Mozart sonata (D major), followed by the suite, No. 2, op. 17, by Rachmaninoff, which were beautifully delivered, synchronization being absolute, proving the artistry and understanding of both players, and conveying both pleasure and delight. There was a rippling and sparkling manipulation of keys which did not lack balance, power or finesse. Recalls were numerous, and in response each number forced an encore. The solo numbers played by Mr. Dumesnil were andante spianato and polonaise (Chopin), La plus que lente (Debussy), Les Collines d'Anacapri (Debussy), toccata, op. 111 (Saint-Saens). All were played with that vim, suavety, aplomb, interpretative understanding and great technique which proclaim him a master of his instrument. He was forced to play several encores at the close of the evening, the last of which sent his auditors home in a whirlwind of ecstatic joy after they had swarmed back on the stage to greet both participants. Little wonder he is becoming a popular vogue.

PAULIST CHORISTERS.

The Paulist Choristers of New York, under the direction of their conductor and leader, Rev. William J. Finn, gave a concert at the Auditorium on Wednesday evening, January 31. Father Finn, who counts in this city a host of friends, has done as well for the New York Choristers as he did while a resident here for the Paulist Choristers of St. Mary's Church, where his absence from the choir has been

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GITA GLAZE,

soprano, who will give her second recital of the season, assisted by Giuseppe Adami, violinist, on Friday evening, February 16, at the Hotel Waldorf Astoria, New York.

sadly missed, even though since his departure from Chicago several prominent musicians have been given the direction of the Paulist Choir of Chicago. Father Finn, an able musician, knows exactly what he can expect from each one of his singers, and the results are a credit to his musicianship and knowledge of the voice. Each new number on the program was as enjoyable as the preceding one, and the evening was a succession of ovations for the conductor and his choir. To go into an analytic review seems unnecessary, as everything the choristers did was praiseworthy and the singing of the soloists equally as agreeable. Father Finn may well be as proud of his contingent as New York must be to harbor him and his choir. The concert was under the management of F. Wight Neumann.

MUENZER TRIO.

At Kimball Hall, also on Wednesday evening, the Muenzer Trio, an organization that hails from Leipzig and which can already be counted as one of the best organizations of its kind, made a successful appearance before an audience made up principally of musicians. The personnel of the trio is composed of Hans Muenzer, violinist; Hans Koelbel, cellist, and Rudolph Wagner, pianist. The latter should surely occupy a big position in the musical life of this city. This reporter's main reason for attending the recital was to

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hear the Heniot Levy trio in A minor, which was sandwiched between the Mendelssohn trio in D minor and the Brahms trio in B major. Heniot Levy, who has achieved fame as a pianist and as instructor at the American Conservatory, where he is associate director, should be recognized as one of the leading composers in the land, as by his trio in A minor he deserves that recognition. Mr. Levy is not only a fine musician, as revealed by this composition, but also an original creator. Though his trio is built on conventional forms, it abounds in melodious tones—a formula that always brings satisfaction, especially when as well administered as by Levy's facile and interesting muse. Mr. Levy may be accused of being conservative, of leaning towards the old school instead of adopting modernist ideas, but, on the contrary, he should be congratulated, as his music means something more than algebraic chords and of discordance, of which there are none in his trio, which is as fine and elevating a piece of music as has come to the attention of the Chicago public in many a day. The four movements have been superbly treated by the composer, each as effective as the other, though probably the scherzo will be the most popular, due to a very happy theme in which the piano, as in the other three movements, attracts principal attention. The work was splendidly played by the Muenzer Trio, and if special mention was made of the pianist, his unusual work made this necessary. The trio was vociferously applauded by the musicians, several of whom clamored for the composer, who modestly walked down the center aisle to the stage, where he shook hands with the three interpreters and then, turning to the audience, bowed his acknowledgment to rapturous and prolonged plaudits. The Heniot Levy trio in A minor will, no doubt, be heard often, not only in this city, but also throughout America. It is a very happy addition to the chamber music literature.

FLORENCE GENEVIEVE WEIL'S DEBUT.

Florence Genevieve Weil, coloratura soprano, made a good impression at her debut at Orchestra Hall on Wednesday evening, January 31. The newcomer has a voice that serves her well; it is a flexible organ, of fine quality, clear, and heard to good advantage in operatic arias, such as the Mad Scene from Donizetti's Lucia. Miss Weil is no doubt already popular, judging by the many floral tributes that were carried to the stage by all the ushers employed to serve the patrons of the main floor of Orchestra Hall, and at the close of one concert the piano and floor space surrounding it looked like a bed of flowers. Miss Weil looked very attractive in a beautiful gown, and walks with self-assurance and sings with aplomb, all of which is in her favor. She was ably seconded by Edgar A. Nelson, pianist; Theodore DuMoulin, cellist, and Julius Furman, flutist.

OPERA IN OUR LANGUAGE.

If all that is said be true, the performance of Love's Sacrifice, by George W. Chadwick, which had its first production here on February 1, brought to a happy conclusion the series of American operas given under the auspices of the Opera in Our Language Foundation. Mrs. Archibald Freer, the sponsor of the organization, is reported to have said that "We shall have to give it up. Americans are artistic snobs." This severe remark was due no doubt to the lack of patronage to the cause of opera in our language and, in a way, Mrs. Freer's remarks are justified, as Chadwick's opera well deserves hearing. It is one of the most interesting American operas heard in this city; its music is fluent and melodic, its plot plausible, and it was sung well by local talent, and costumes and stage settings were a credit to the passing organization.

ACTIVITIES OF THE HANNA BUTLER STUDIOS.

Frances Hunter, soprano, and talented pupil of Hanna Butler, sang at the Glenn Dillard Gunn Hall in place of Mme. Butler last Sunday. On February 3 Miss Hunter appeared at Watertown, Wis., and throughout the season is filling many dates, winning everywhere success that reflects credit on her mentor. Two students from the same studio furnished the music for the Playgoers' Club last Sunday; they were Margaret Cade, Ruth Williams and Frances Finch, who sang trios that were highly enjoyable. The same young ladies will furnish the program this coming Sunday for the Independent Society, at the Woods Theater.

Ruth Heizer, also a pupil of Mrs. Butler, well known in musical centers of Columbus, Ohio, and whose work was reviewed last summer in these columns, has returned for further study and is working very hard with Mrs. Butler, preparing programs for coming recitals.

ESTHER HARRIS-DUA'S TALENTED STUDENT PLAYS.

At a musicale given at the home of Rose Zukowsky-Stone last Sunday, little Mildred Waldman, protegee and talented pupil of Esther Harris-Dua, head of the Chicago College of Music, astonished the large gathering with her remarkable playing of a list of twelve numbers. The greater number of the guests were well known musicians, who congratulated the gifted child pianist and her proud, efficient teacher.

MUSICIANS' CLUB OF WOMEN MEMBERS GIVES RECITAL.

The second "artist members' recital" of the Musicians' Club of Women was presented Monday afternoon, January 22, for the benefit of its extension department, and was given by Carol Robinson, pianist, and Eva Gordon Horadesky, contralto.

CHICAGO MUSICAL COLLEGE NOTES.

A concert by students in the piano, violin and vocal departments was given by the Chicago Musical College in the Recital Hall Friday evening.

Mrs. Morris Rosenwald, student of the vocal department, was soloist at the meeting of the French Circle, January 16, and has been engaged as soloist with the symphony orchestra conducted by Arthur Dunham.

LOUISE ST. JOHN WESTERVELT STUDIO MUSICALE.

In the Louise St. John Westervelt Studio at the Columbia School of Music, two students of Miss Westervelt's class—Marion Capps, soprano, and Geraldine Rhoads, contralto—furnished an enjoyable program January 27. Miss Capps rendered selections by Bishop, Rimsky-Korsakoff, Horsman, Proctor, Lieurance and Woodman. Miss Rhoads sang the arias *Amour viens aider* and *My Heart at Thy Sweet Voice*, from Saint-Saëns' *Samson and Delilah*, and a group by Rogers, Clokey, Glen and Bassett.

SHERWOOD SCHOOL ADDS TO FACULTY.

The Sherwood Music School announces the addition to its faculty of the well-known bass-baritone, Arthur Van Eweyk, recently of Berlin, Germany. On January 30 the school

presented by Van Eweyk and Sidney Silber, pianist, in joint recital at the Fine Arts Recital Hall.

CRAVEN STUDIO NOTES.

E. H. Boland, tenor, has been engaged as soloist for the first of a series of monthly musicales at the Methodist Church, beginning February 4. Wilfred Cushing has been engaged for a sixteen weeks' tour to the coast in vaudeville as manager and baritone soloist of his own quartet, the Harmony Four.

HANS HESS' HIGHLAND PARK CLASSES.

As already announced, besides Wednesdays and Saturdays (when he teaches at his Fine Arts Building Studio), Hans Hess will conduct classes also at his home studio, 202 Beech street, Highland Park, Ill. This announcement should be of especial interest to those students living in the suburbs and to all who wish to study with Mr. Hess during the summer. It will enable those who care to take advantage of the opera and concert season given at Ravinia Park by the Ravinia Opera Company and the Chicago Symphony Orchestra to avail themselves fully of this opportunity.

THE TRUMBULL RECITAL.

Great interest is being manifested in the first Chicago recital of Florence Trumbull, the American pianist, who has lived and concertized abroad with such great success. Many of the boxes have already been spoken for. The affair promises to be a brilliant social event as well as an occasion of real musical importance.

BOLM BALLET WITH OPERA.

Adolph Bolm had the satisfaction of seeing The Snow Maiden take its place in Boston, too, as one of the biggest drawing cards of the Chicago Opera. Mr. Bolm left for New York Saturday night, at the close of the Boston engagement, and returned to Chicago Saturday of this week to resume his classes at the Adolph Bolm School of the Dance.

JUNIOR LEAGUE OF CHICAGO.

For the little play, *The Land of I Don't Want To*, by Lillian Bell and Alice Gerstenberg, presented on Saturday morning at the Playhouse by the Junior League of Chicago, Edith Lobdell Reed has written some very catchy, charming (Continue on page 65)

MABEL RIEGELMAN

PRIMA DONNA
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SCORES SUCCESS WITH SAN FRANCISCO SYMPHONY ORCHESTRA

Miss Riegelman made three appearances as soprano soloist in Mahler's Fourth Symphony. She appeared once in Oakland (Cal.) on November 30, and twice in San Francisco, on December 1 and 3.

Ray C. B. Brown in the San Francisco Chronicle of December 2 says:

"Mabel Riegelman sang the verses from 'Des Knaben Wunderhorn' in the last movement with charm and expressiveness."

Roy Harrison Danforth in the Oakland (Cal.) Tribune of December 1, 1922, says:

"The solo part, occurring in the fourth movement, is a gem, and Mabel Riegelman, whom Oakland always remembers and in whom it always delights, sang it with purest ray serene. The naivete which the song demands came spontaneously and unforced from her lips, in her usual sweet, well-modulated voice. She and Hertz were forced to return innumerable times for the applause which their work aroused."

Charles Woodman, speaking of Miss Riegelman's first appearance in San Francisco, in the San Francisco Call and Post of December 2, says:

"Gustav Mahler's 'Fourth Symphony,' with Mabel Riegelman as soloist, was given its first performance in San Francisco by the Symphony Orchestra, under the direction of Alfred Hertz, at the Curran Theater yesterday afternoon."

"At the beginning it is as well to start at the other end and say that the charming soprano sang the story of the pleasures of Heaven, its music, dancing, drinking and feasting, as represented in the poem that forms the program for Mahler's music, with the beauty and clarity of voice, the purity of diction, elegant phrasing and both natural and acquired talent that distinguished her as a great artist. She was recalled again and again and given rapturous applause."

Anna Cora Winchell in the San Francisco Journal says:

"The symphony's idiosyncrasy was that of a soprano solo through the fourth movement, dominated by lyricism and leaving a delightful and soothing impression. Its singing by Mabel Riegelman could not have been given with greater rapture and at the close both she and Mr. Hertz were brought out four times to receive appreciation in which the orchestra players shared."

Alfred Metzger, editor of the Pacific Coast Musical Review, says, in the issue of December 9:

"MAHLER SYMPHONY WITH MABEL RIEGELMAN AS SOLOIST FEATURE OF FOURTH PAIR OF SYMPHONY CONCERTS."

"A novelty, which has been used by other composers, is the introduction of a soprano in the fourth movement of the symphony. This melody was sung by Mabel Riegelman in very artistic fashion. It is unusually difficult to sing and requires phrasing of the utmost refinement and intelli ence. That Miss Riegelman's voice blended accurately with the instrumental portion of the work, and that she was in complete sympathy with Mr. Hertz's interpretation, was evident from the fine ensemble of voice and orchestra in this fourth movement of the work."

Technical facility she has, and the tone wherewith to make glad the tired ears of the involuntary regular.—Chicago Daily Tribune.

Mabel Riegelman exhibited such splendid diction as to deserve the thanks of all English speaking people.—Philadelphia Star.

Mabel Riegelman is a humor loving nymph of grace, whom fortune has seen fit to endow with a personality that is irresistible. Her voice is of the sweetest quality, its high notes clear and easily accomplished, its low notes rich. She can trill like a bird through coloratura passages.—Sacramento (Cal.) Bee.

The charming little fairy tale of Humperdinck's "Hansel and Gretel" was exquisitely presented. Miss Riegelman as the child—the girl—was lovely in her cute simplicity, her artful roguishness and her vocal excellence. She won her hearers most cordially.—Denver Post.

Mabel Riegelman revealed a surprising wealth of tone in all her singing.—St. Louis Republic.

Miss Mabel Riegelman was the "Cricket," and in the lovely aria of the part she scored a success that won tumultuous applause from the big audience.—Philadelphia Times.

Exceptional vivacity, an abundant sense of humor and a picturesque, piquant personality, made of the "Musetta" of Mabel Riegelman a really captivating character.—Washington (D. C.) Post.

Sweet, sympathetic to match the mood and full voiced in song to dominate the heavy flood of the orchestra, the little Riegelman was a host in herself.—Chicago Daily News.

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REVIEWS AND NEW MUSIC

BOOKS

(Oliver Ditson Company, Boston)

HARMONY FOR EYE, EAR AND KEYBOARD

By Arthur Edward Heacox

This is a useful book. Evidently intended for the schools, it is conventional and orthodox. There is nothing in it that will shock any teacher, nor any attempt at any newness of conception. A chord is still a chord, figured bass as of old, triads taught for a long time before the seventh chord is allowed, etc. Just the same old thing, and yet there is a certain consideration of the psychological or mental side of the instruction, and it is not quite so purely mechanical as the dreadful old Richter type of manual. Ear training begins at the beginning, and also keyboard work (everybody is presumably able to play the piano), and the exercises have some rhythm and are not all hymn tunes or chorals as in the days of old. No doubt the work has all been tried out in actual teaching and has been found effective.

Therefore it is not for the reviewer to sit up in his office and criticize. But it does seem as if the material could be made more "ordinary," that is to say, more like what even the most youthful of beginners is accustomed to. Even the most elementary of piano pieces for the smallest children use, for instance, seventh chords, and do not have all of the chords in the fundamental positions; yet in this book inverted chords do not appear until lesson sixteen, and the seventh chord not until lesson twenty-six. Is this really necessary?

There is a controversy going on just now in the Paris schools with Vincent d'Indy on the one side and a whole crowd of liberalists on the other. D'Indy, it seems, wants the children in the public schools (in which only one hour a week is allowed for music) taught the grammar of music. The liberalists say: teach them as they learn to speak, first to talk, to use words, then to know the grammar. That is in music just what it was years ago in the foreign language classes—the conversational method (Berlitz) and the old orthodox method. And we recall a child (in California, it was) who had a task set to harmonize a folk song—Old Black Joe. She did it. But her work was voted all wrong and thrown out, not because it was wrong, but because the class had not arrived at the use of the chords she used in her harmonization. It is like a walking race where contestants are disqualified because they run. They get there faster by running, but in a walking race they must walk, not run.

Such are the arguments on the one side. The argument on the other side is that children must be kept back if they would learn thoroughness; they must learn to handle a few simple elements first before others may be used. It would serve no useful purpose to enter into this controversy here. It is, in any case, impossible to convince either side that they are wrong. There is no argument except experience, and where one teacher gets the best results with the slow method, another will get the best results by jumping into the very middle of things and working both ways. The synthetic method and the analytical method—they probably both are best. F. P.

MUSIC

(John Church Co., Cincinnati)

SCHERZO FROM SONATA

By Harold Morris

This is the scherzo from the well-known sonata which has added so greatly to Harold Morris' fame both as a composer and as a pianist. It well deserves the success it has won, for it possesses great facility and fluency of movement and is pianistically most effective. It is not easy. Far from it. It is one of those modern things that tax the finger technic of the player as well as his musicianship. At the same time it will be found useful as a study by those far enough advanced to use it, and will prove to be a highly successful and popular recital piece. It will also have the effect of creating a desire to become familiar with the rest of this brilliant and interesting sonata.

(J. & W. Chester, London)

FANTASIA BAETICA (for Piano)

By Manuel de Falla

This is truly a gorgeous piece of music. It was composed by the noted Spanish writer in 1919 and is dedicated to Arthur Rubinstein who should be highly complimented to have such great music as this attached to his name even by means of a dedication. What the name means this reviewer has not the least idea, and thinks it a pity that the publishers have not taken the trouble to furnish an explanation. After a few introductory bars, the piece dashes into a Giocoso movement, very forceful and rhythmic, full of life and the joy of life. The harmony is curious, modern but not excessively so. Technically the work is tremendously difficult—at least way beyond the powers of any ordinary pianist. It flashes and scintillates in the most brilliant manner, and one might suppose it to represent the color and sunshine, light and beauty of Spain, but none

of its imagined languor. The name probably refers to one of the provinces of Spain, a district. If so, it must be a wonderful place.

(H. W. Gray Co., New York)

A BERMUDA SUITE

By Robert Huntington Terry

The Mid Ocean, which is a newspaper published in Bermuda, gives one the impression that this is the first time that wet and delightful little island has been set to music. It may be. And yet, if it is, it is rather surprising. For many a musician goes to Bermuda, and one would think the inspiration of that beautiful place would naturally lead to music. Certainly in this case it has seemed to prove a real inspiration.

Robert Huntington Terry has made nine graceful, simple piano compositions with attractive titles and dedications: Bermuda Beautiful ("To my friends at Mangrove Bay and to all Bermudians"), By the Waters of Somerset, Cathedral Rocks, Moonlight at the Crossways (a waltz), The Heron's Nest ("herons on the wing"—one of the best of the suite), Sunset at Samdys Churchyard, To an Oleander (another waltz), Crystal Cave ("to the Princess Hotel Orchestra"—with a sort of program which says "A sound of distant bells and tones of an organ as suggested by huge stalactites. The subterranean lake impresses one of its marvellous beauty and one hears the dripping of water from the stalactites"), Farewell Bermuda.

This is all popular music and reminds one somewhat of the style and manner of Nevin. It is simple, easy to perform, and should find favor.

(Clayton F. Summy Co., Chicago)

CREDO (in Memoriam)

By Adolf Weidig

This piece is dedicated to Malcolm Cotton Brown "who gave his life to his country." It was written, apparently, especially for the memorial service, August 4, 1918, Hinsdale, Ill. It is a quartet for two violins, viola and cello and is published in both score and parts. It is based upon the plain song Credo customary in Roman Catholic churches, and is extremely well made. Quite short, devotional in spirit, and suitable in every way for memorial services. It might be played by a string quartet or by a string orchestra. It will be enthusiastically welcomed by amateur players.

(Carl Fischer, New York)

SYMPHONIC RHAPSODY IN F MINOR and ENTR'ACTE

By A. Walter Kramer

These are both violin pieces. The first is a rhapsody for violin and orchestra, reduced for the piano. It is not based upon Negro melodies, but a foot note says that two Negro melodies have been used in it, although they have nothing to do with the main subject. The main subject is certainly not Negro in character. It is big, forceful and very effective, well set for the violin, and is developed into a powerful rhapsodic movement that should be very striking with the orchestra accompaniment. An excellent piece of writing that certainly indicates that Mr. Kramer has done well to devote himself to composition.

The Entr'acte is also of Negro flavor. A small, attractive piece, dedicated to Fritz Kreisler, and just the sort one would suppose he would like to play. It is not at all difficult and will be a popular studio number.

SEVEN SONGS

By Rachmaninoff

These songs have the following titles: Ecstasy of Spring—Russian text by Tuitshav, English version by Geraldine Farrar; The Mirage—Russian text by Balmont (after Shelley), English version by Geraldine Farrar; Here Beauty Dwells—Russian text by Galina, English version by Geraldine Farrar; Thy Tryst—Russian text by Beketoff, English version by Geraldine Farrar; Oh, Thou Waving Field of Golden Grain—Russian text by Tolstoi, English version by Geraldine Farrar; The Alder Tree—Russian text by Galina, English version by Geraldine Farrar; Oh, Cease Thy Singing, Maiden Fair—Russian text by Pushkin, English version by John McCormack, violin obligato by Fritz Kreisler.

This is a very tasteful new edition with photographs of Rachmaninoff, Farrar, McCormack and Kreisler on the cover. There is no need to speak of the music itself. It is Rachmaninoff, and Rachmaninoff is always delightful. The best of these are those which have the strong Russian character, the peculiar Oriental wailing notes as in Oh, Thou Waving Field of Golden Grain or Oh, Cease Thy Singing, Maiden Fair. But all of them are lovely and will repay examination.

(Arthur P. Schmidt Co., Boston)

MACDOWELL ARRANGEMENTS FOR VIOLIN, CELLO AND PIANO

Those received are To the Sea, and Nautilus. Two others are listed along with these on the cover: A. D. MDCXX, and Song. They are transcribed by Anna Priscilla Risher. Very attractively and carefully edited. And how beautiful they are! One never sees anew a piece of MacDowell without receiving a fresh shock of delight at the excellence of his makings, the splendid fervor of his music, his seriousness, his Americanism. He, at least, among American composers, tried to transcribe the bigness and nobility of American ideals—and succeeded, wonderfully. We felicitate both arranger and publisher upon this new effort to place MacDowell attractively before the

American public and in the hands of American students and amateurs.

THE LONDONDERRY AIR, Arranged for Violin and Piano

By Lionel Tertis

Anyhow, we are getting to know the Londonderry Air! If arrangers keep on arranging it until every composer in the world, in Ireland and out, has had his try at it, we will finally know it—and hate it! The first time we heard it (arranged by somebody) we were delighted. We were thrilled. We felt all kinds of gratitude to Grieg for having invented the plan of arranging folk songs, and to Grainger for having followed in his footsteps. And then, lo! we got weary of such things. Has nobody any invention any more, said we? Must the whole world arrange Negro melodies or Irish tunes or English tunes or hoochy-koochies or Hawaiian plunkypunks and ukelele imbecilities? It is nauseating. The arrangers, from Kreisler to the least of the rhapsodists, are doing the world a disservice and themselves an injustice. Not that this arrangement of the Londonderry Air by Tertis is not good. They are all good. That is the trouble with them. If they were all bad they would not matter. They would disappear without making an impression. But they are all good, and instead of the world, famished for a new note in art, getting something upon which to wet its whistle, it has to swallow oodles of hash and rehash! Ye gods! F. P.

(G. Ricordi & Co., New York)

YOU'RE JUST MINE, and HEAVEN AT THE END OF THE ROAD (Songs)

That H. O. Osgood, of the MUSICAL COURIER staff, can write music which has a distinct popular appeal without being banal is proved by these two songs.* The first (text by Gordon Johnstone) is a waltz song, particularly good for tenor, in moderate tempo, with graceful, easily singable melody. The accompaniment has harmonic variety and attractive counter melodies. An effective number for a popular program.

Heaven at the End of the Road, text also by Johnstone, is a catchy Irish song, with a distinctly Irish turn to the verse melody and a swinging march tune for the refrain, working up to a telling climax at the end, to the words: "There's a cabin small that's not a home at all—sure, it's Heav'n at the End of the Road!" This song, though issued only a short time ago, has already been used with instant success by Charles Hackett, Colin O'More, Theo Karle, Harold Land, and other well known concert singers and no less than four different companies are preparing phonograph records of it. Musically it stands a little higher than You're Just Mine and will fit into any program. Both songs are published in two keys.

(G. Schirmer, Inc., New York)

PRELUDE AND FUGUE IN E FLAT MAJOR (for Organ)

By Dr. W. Croft

Any organist noting the foregoing caption will at once think of the Saint Ann's fugue, and such this is, being one of the greatest of the works of the sublime Johann Sebastian Bach. The name comes from the fact that the first six tones comprising the subject of the fugue have been utilized by the Englishman, Dr. W. Croft, for the hymn St. Ann's, composed about 1700. So that the beloved saint has nothing whatever to do with Bach! It is history that Father Bach wrote the prelude to the fugue as Part III of his Clavierübung, published about 1739, meant for either piano (with pedals) or organ. Charles Marie Widor and Albert Schweitzer have together edited Bach works, of which this excerpt is important. Everyone knows the former's name, but that of the Alsatian Schweitzer is less known. He was a Widor pupil, later studying medicine, organist of the Bach concerts in Strassburg, lecturer before the Vienna Congress of Music, 1909. About 1910 he went to the Congo for medical investigation; "still there at last accounts," says Who's Who in Music. The edition is nicely gotten up, with four pages of suggestions for performance by the editors, the measures being numbered; printed as all organ music should be—in wide quarto.

OVERTURE TO A MIDSUMMER NIGHT'S DREAM (for Organ)

By Caspar P. Koch

Caspar P. Koch, born in Germany, since 1892 in Pittsburgh, city organist of Allegheny, Pa., since 1914, is the transcriber of this fairy overture by the Leipzig Jew, Mendelssohn. This he has done most thoroughly and carefully, with fingering marked, and every detail of registration; it is planned for four-manual organ, but all organists must be able to re-arrange according to the capacity of their own instrument.

TWELVE CONCERT PRELUDES AND FUGUES (for Piano)

By Horace Wadham Nicholl

That a composer may have tremendous facility in contrapuntal art, invent some melody even, have control of the piano or organ keyboard, and obtain a publisher of prominence, and yet, withal, remain a dry-as-dust musical personage is illustrated in the music of Horace Wadham Nicholl. Born in England, coming to the United States in 1870, he was organist of St. Paul's Cathedral, Pittsburgh, after that in New York (1878) at St. Mark's P. E. Church-in-the-Bowery. He composed incessantly, and number 11 of the collection named in the foregoing

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caption is before the reviewer. It is in A flat major, with sub-title Alla Notturmo, and dedicated to Leopold Godowsky, who has probably never played it—and never will, for it is a collection of monotonous sounds, nineteen pages long; too much!

Try as he will, the composer does not succeed in making it sound like music. He knows what he is doing, enunciating a definite theme at the very outset, taking this theme, placing it in different keys, now for the right hand, then for the left, varying it deftly; but it is all sawdust, or at least a doll stuffed with sawdust! The fugue is in triple counterpoint, looks Bachish, but sounds strictly like nothing at all; the various subjects are labelled, are all finally combined in one outpouring of sound, yet it is all tinkling tinpan music for the theorist, music to study with the eye and intellect, but not to play or hear! Yet much thanks are due the house of Schirmer for issuing the works, for it shows a liberal spirit, and that money gain is not the end-of-all.

(White-Smith Music Publishing Co., Boston, New York, Chicago)

THE WOMAN OF SYCHAR (Sacred Cantata)

By R. S. Stoughton

This cantata, text from the Bible, is for four-part mixed voices, with solos for baritone, alto, tenor and soprano, forty-two pages large octavo, and has to do with Jesus leaving Judea, going to "a city of Samaria called Sychar." Jesus asked the woman for a drink, and her reply, and the ensuing colloquy, consumes all of the first part. The further dialogue, God is a spirit (so beautifully set for mixed chorus by Stainer), "I know that the Messiah comes," etc., comprises the second part. The coming of the Samaritans, their belief in the Lord Jesus, the celebrating of the feast-day, the acknowledgment that this is indeed the Christ, all this is contained in Part III, concluding with the chorus "Sing aloud unto God our strength, Amen." Composer R. S. Stoughton is known as organist and writer for that instrument of especially charming Oriental music; no American composer equals him in this specialty, and he has incorporated some of the same ideas in this Biblical work. The tenor solo, Didst Thou But Know, is indeed a striking snatch of melody; one is impelled to say that the composer favors the solo-tenor throughout the work. A double rhythm, though perfectly simple, on the words Art Thou Greater Than Our Father, Jacob? claims attention, and Who Drinks the Water I Give, is another fine solo.

A pastoral introduction to Part II deserves mention, for it has character; and the unison chorus, Then They Went Out, has spirit and naturalness. The finale is decidedly Oriental, beginning with the procession of Sun-worshippers within the Temple, a series of fourths sung by soprano and alto, with trumpets blaring out fortissimo; more unison singing of the chorus, and a fine climax in six-part harmony brings the interesting and melodious work to a close, organ finishing with heavy chords in open fifths. "To Guy C. Filkins," says the dedication. F. W. R.

EASY TEACHING MATERIAL (Songs)

Chappell-Harms Company, Inc., New York

DOWN THE LANE, a ballad by Geoffrey Gwyther, to words by J. J. Pain. This composer has written a very singable ballad to his mother, full of gentle thoughts and reverence. It will have wide appeal for those students who desire material of this nature. Simple accompaniment which supports the voice.

MORNING SONG. Music by Roger Quilter to a poem by Thomas Heywood. A dainty, rippling accompaniment which fairly dances along, singing of happiness and to the lady fair; just the atmosphere which this old ballad has sung for many a year. Though modern in construction, the composer has not forgotten his poem nor the voice. Another selection for students who are in search for the old English ballad type of songs.

THE BOND OF LOVE. Another simple ballad by Dorothy Foster. The title indicates clearly the kind of song it is. Very easy to sing. There are many young men who would be terribly impressed and made serious if this were sung to them by the one and only girl.

I ONLY KNOW. A song by Roland Hamar to words by Sydney Rothschild. Of the four English ballads listed here this is perhaps the easiest of them all. Encore number for a student's recital or to sing for friends at home.

G. Schirmer, Inc., New York

THE SONG IN MY HEART. Studio material or encore number for the high voice, by Phyllis Fergus, to words by Jeanne Woods. The combination is very good and should find favor. The musical setting has a great deal to recommend it.

TWO POEMS. This well known composer of Chicago has written two songs for the medium voice which will appeal to students. Memory and At Fountain Court (published separately), are the titles of Arthur Symon's poems for which Mr. Lemont has written graceful and singable music. These will also make good encores for the recital program.

DEEP IN MY HEART. Song for high and low voice by Clarence Olmstead. The so-called popular type of song not unlike the catchy numbers heard in the best of musical comedies. Very light and airy.

KIVER UP YO' HAID. Song for three-part chorus of women's voices arranged by Henry Schoenefeld from a song by Mary Green Payson. The poem is by Paul Law-

rence Dunbar, the inspiration for so many beautiful Negro songs. The pathos and almost tragic beauty of this poet's verse never fail to make an appealing number. Here is the genuine article sans Yankee and pseudo-Negro imaginings. In this form the composer has held to facts. Well harmonized and written low as it should be.

Enoch & Sons, London and New York

THE TOUCH OF SPRING, a song for the medium voice by Elinor Remick Warren. Here is a young composer who is having great success with her songs which are being sung by many of our most prominent singers. This one, dedicated to Frank La Forge, will take its place among her best.

(Piano)

Composers' Music Corporation, New York

BLUEBELL. Easy piece for the piano by Elliot Griffith. Elementary study, modern and given careful fingering.

TRILLIUM. Another selection by the same composer, Elliot Griffith, for the same grade work.

CAPRICCIETTO. Intermediate study for the piano by Felix Borowski. Another case of a well known composer, critic and pedagogic, who finds time to contribute teaching material for serious students.

The John Church Company, New York

AUTUMN LEAVES. A valse caprice for the piano by L. Leslie Loth. Higher elementary study, not only a good modern exercise for melody and phrasing but also accurate fingering.

Arthur P. Schmidt Company, Boston

SUNSET. A melody for the piano by John Gresham. A substantial study that had been taught for several years. Higher elementary classes.

THE ENCHANTRESS. A valse elegante for the piano by A. Nold. More intermediate study, for general use.

AFTERGLOW. Student's recital piece for the piano, by George F. Hamer. The type of composition which is taught in all advanced studios and conservatories.

NURSERY FOLK. Six rhymes and tunes for the piano by George F. Hamer. The more familiar Mother Goose rhymes set to easy music for elementary study of the piano, or, better still, to be used as little recreation songs for the Kindergarten. Children never weary of these and nowadays they are made so interesting that even grown-ups find a great deal of pleasure in teaching them to the tots.

Clayton F. Summy Company, Chicago

THE LITTLE HANON. Exercises preparatory to and patterned after the Hanon Virtuoso Pianist, by Robert J. Ring. Here the composer has written simple exercises for finger technique, covering every step in the elementary finger movements, based on the advanced studies of Hanon. The one object of these studies is to teach the very beginner, "correct finger action and pure legato touch." Very important work and every progressive teacher surely needs just such exercises. For schools and conservatories.

The Willis Company, Cincinnati

MARCHE DES AVIATEURS. For six hands, one piano, by Pierre Le Pre. There is nothing young students of the piano enjoy so much as duets, trios or other combinations, to show their skill before fond parents and friends. In this selection the very fundamental principals of ensemble playing are taught. Time and rhythm must be understood and correct fingering carefully studied. Suitable for general use in every kind of a class. Higher elementary work.

Oliver Ditson Company, Boston

VALSE LIED. Piano solo by Gustave Ferrari. Third or fourth grade study. A selection which can be used in all progressive classes, graceful and well written.

SYLVAN DANCE. Piano solo for third grade study, by Frederick A. Williams. A composition of the same musical value as the one above.

Joseph Williams, Ltd., London

SIX LITTLE SOLOS, for cello with piano accompaniment, by W. E. Whitehouse. Teachers in search of material for the primary and elementary divisions will find these suitable even for very young students. M. J.

Success of Buffalo Symphony Orchestra

The Buffalo Symphony Orchestra is now an established organization, due to the zealous work and ardent support of the large committee which has been fostering the project. Large and enthusiastic audiences are being attracted by the fine quality of performance which has been attained under the directorship of Arnold Cornelissen. An interesting and well rendered program was presented January 15. Henry Hadley's Herod overture was played with smoothness and spirit and was followed by Borodin's On the Steppes of Central Asia. Saint-Saëns' Dance Macabre and the overture to Wagner's Flying Dutchman were the other orchestral numbers. The soloists were Charles Schilsky and Joseph Ball, heard in the Bach concerto for two violins with string accompaniment. Their skillful playing was highly gratifying; the string section providing an accompaniment of admirable adjustments.

Dr. F. Park Lewis, a director of the association, spoke of the achievements of the orchestra and the plans for making this organization one of the recognized symphony orchestras of the country.

Schnitzer and Polah in Joint Recital

Germaine Schnitzer, pianist, and Andre Polah, violinist, who did some recitals last season together, gave their first one of the present year in the Woman's Club Auditorium, Stamford, Conn., under the auspices of the Schubert Study Club last month.

Mme. Schnitzer played compositions by Mendelssohn, Schubert, Debussy, Staub and Liszt, her performance of Liszt's Venezia e Napoli proving a feat of brilliant virtuosity. Mr. Polah played works by Mondoville, Tartini, Bononcini, Veracini, Schubert-Wilhelm, Chopin-Sarasate, Mendelssohn and Vieuxtemps, and together the two artists played the sonata by Sylvio Lazzari, which they introduced last season. The audience was liberal in its applause for both artists.

Ethel Pyne Soloist with Verdi Club

Ethel Pyne, soprano, was soloist at the Verdi Club, held at the MacDowell Club, on January 25. Her voice is one of unusually sweet tone and pure quality, and her rendition of the Bird Song (Paggiacci) met with the approval of an enthusiastic audience. She responded graciously to their insistent demands, adding as an encore, Love Sends a Little Gift of Roses.

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Metropolitan Opera Company

TANNHAUSER IS REVIVED AT THE METROPOLITAN

Jeritz, Matzenauer, Taucher and Whitehill in Leading Roles—Barber of Seville, Bohème, Ernani, Traviata, Cavalleria Rusticana and Pagliacci Repeated—William Tell in Brooklyn—Erika Morini Guest Artist at Sunday Night Concert

BARBER OF SEVILLE, JANUARY 29.

Rossini's tuneful and comic Barber of Seville always strikes a responsive chord in the hearts of habitués of the Metropolitan, and, with three such stars as Galli-Curci, Titta Ruffo and Mario Chamlee heading the cast, it is not surprising that at its first performance this season on Monday evening, January 29, there were many persons turned away who were unable to gain admission.

Galli-Curci, in fine voice, was dainty and charming in appearance as Rosina and sang with brilliancy. Of course her Una voce poco fa aria was greeted with tumultuous applause; this was the case also with the polonaise from Mignon and Home, Sweet Home, which she interpolated in the Lesson Scene. She tossed off runs and roulades with her accustomed ease, much to the satisfaction of her admirers.

Rich-voiced Titta Ruffo, as Figaro, dominated the stage every time he appeared. He made much of the Largo al factotum and heartily deserved the applause which was his at the completion of the aria. He also was in excellent voice, and the humor he injected into the role was enjoyed to the utmost by the audience.

Mario Chamlee sang and acted Almaviva with distinction. His is a rich voice of lovely quality and he made the most of his opportunities, histrionically, and vocally, as the reckless Almaviva. Didur put the proper humor into Don Basilio and Malatesta did some fine work as Dr. Bartolo. Others in the cast were Reschiglian, Florello; Marie Mattfeld, Berta, and Pietro Audisio, an official. Papi conducted with spirit.

WILLIAM TELL, JANUARY 30.

Brooklyn patrons had an opportunity on Tuesday evening to hear Rossini's William Tell splendidly sung by an altogether capable cast. It was an opportunity they evidently felt was not to be missed, for the house was crowded to its capacity. The work was reviewed in detail so recently in connection with its revival at the Metropolitan that it is not necessary to go into it at length at this time. Suffice to say that the principals repeated their noteworthy performance. Rosa Ponselle was the Princess Mathilda and the beauty and power of her voice were shown to good advantage in the smaller auditorium. Giovanni Martinelli was a dashing Arnold, the polish and dramatic fervor of his delineation scoring for him another triumph. One of the finest things Giuseppe Danise has done is his characterization of the title role. Vocally and histrionically he made of it a vital bit. Jose Mardones completed this notable quartet with an excellent performance of the role of Walter Furst. The remainder of the cast consisted of Paolo Ananian as Gessler, Angelo Bada as Rudolph, Italo Picchi as Melchthal, Milo Picco as Leuthold, Flora Perini as Hedwig, Ellen Dolosy as Gemmey and Max Bloch as Ruodi. Gennaro Papi conducted with aplomb and the overture which was played preceding the second act was given a reading which called forth the long continued and enthusiastic applause of the audience. Mr. Papi graciously insisted upon the members of the orchestra standing and sharing it with him.

BOHEME, JANUARY 31.

Mme. Delia Reinhardt, announced to sing Mimi, fell ill, and Mme. Alda, that ever ready and wonderfully versatile artist, jumped in and saved the situation. She gave her well known impersonation of the Murger heroine, making her sorrows seem real, and voicing them with lovely tones and perfected singing art.

The Rodolfo of the occasion was Giacomo Lauri-Volpi, making his second Metropolitan appearance. His youth, spirit, and feeling made the romantic picture necessary for the role, and carried conviction aided by his competent acting. Lauri-Volpi's vocalism was excellent and while nervousness seemed to mar his efforts slightly now and then, on the whole his tenor contributions were engaging, effective, and highly promising for his future operatic activities here.

A very spicy, pretty, and well sung Musetta was the offering of Marie Sundelius. Scotti, Picco, and Rothier did a great deal toward upholding the comedy elements of the libretto. Moranzoni conducted with his customary mastery.

TANNHAUSER, FEBRUARY 1.

A revival of this formerly so popular opera (and one destined to renew its popularity, to judge by the results noted last Thursday) was welcomed by the Wagner-loving public—and no doubt also by the management, whose ingenuity in the matter of repertoire has been taxed to the utmost since the banning of Wagner and his much too

gradual and slow return. There is no good reason for not restoring the Ring, Meistersinger, and even Rienzi and Flying Dutchman. Those works certainly are of more importance than some of the Italian exhumations undertaken at the Metropolitan of recent years, and even the question of new and expensive scenery required by the Wagner works does not alter the true aspect of the case. Money expended for serious art and for actively advancing the cause of music is money spent for a worth while purpose.

Tannhäuser proved quickly the other night that its appeal remains a strong one. It is pictorially attractive, its story engages the fancy, and its music is full of tune, potency, and upliftment. The elements of human passion and of devotion to a supernatural power constitute a favorite Wagner recipe and like no one else he knows how to fuse them into a drama of elemental power and tremendous truth, intertwined with a score that expresses itself eloquently and appropriately in the most lofty musical terms. It will be many, many years before Tannhäuser is in danger of losing its present great hold on the imagination and affections of serious opera lovers.

Aside from some undue draggings of tempo last Thursday by Conductor Bodanzky, the performance was thoroughly artistic and produced a deep impression. Curt Taucher as the Tannhäuser, and he put convincing earnestness into his impersonation. His figure, bearing, and acting had the necessary romantic illusion. In voice the tenor was not exactly melting at all times but at least he sang musically and he had the true Wagnerian style.

Maria Jeritz, a perfect vision of loveliness as Elizabeth, achieved a superb rendering. She sounded every degree of tenderness and nobility which are inherent in the role. Her work was movingly sincere. Her tones had ring when required and melting beauty in the gentler episodes. She pleased the eye and wooed the ear continuously. It was an operatic portrait, musically and histrionically, to be long remembered by those who were privileged to be present. Those who were not, should neglect no chance to enjoy Jeritz as Elizabeth.

Venus was sung by Margarete Matzenauer, and it is a part which she has made famous here as peculiarly her own. She looked beautiful and she filled her vocal measures with opulent tone and meaningful phrasing.

Clarence Whitehill's Wolfram was a gem. His tonal continence, his soulful feeling, his remarkable diction, and his finely sensed and deeply felt delivery could not fail to move his hearers profoundly.

Paul Bender was a sonorous Landgraf, George Meader did a well considered and effective Walker, and others who, helped in the excellent production were Carl Schlegel, Max Bloch, William Gustafson, Raymonde Delaunois, Grace Anthony, Cecil Arden, Charlotte Ryan, and Grace Bradley.

ERNANI, FEBRUARY 2.

The fourth performance of the season of this opera attracted a capacity house on February 2, and it was, indeed, a fine hearing. Rosa Ponselle as Elvira and Giovanni Martinelli as the bandit did some splendid singing and acting in their parts and aroused the audience to frequent applause during the evening. Coming in for his share of favor was Titta Ruffo, as the Spanish king. He is ideally suited to the part and sang with his accustomed beauty and compelling style. Others in the cast, who lent distinction, were Jose Mardones, Grace Anthony, Bada and Reschiglian. Papi conducted.

LA TRAVIATA, FEBRUARY 3 (MATINEE).

Galli-Curci was the attraction in Verdi's charming opera on Saturday afternoon. The famous diva was in excellent voice, delighting her listeners, as of old, with the beauty and skill of her singing. Her acting was also admirable and she gave much in her portrayal of Violetta to please. Another in the cast who made a favorable impression—the best so far in his appearances—was Lauri-Volpi who gave a splendid account of himself as Alfredo. His appearance is ideally suited to the demands of the part and he sang with a clarity and agreeableness of tone that aroused the enthusiasm of the audience. Giuseppe Danise, in his familiar characterization of Germont, added to the strength of the performance. Moranzoni directed skillfully.

CAVALLERIA RUSTICANA AND PAGLIACCI, FEBRUARY 3 (EVENING)

Saturday evening, Cavalleria Rusticana and Pagliacci drew a packed house at the Metropolitan. The attraction in the first opera was Maria Jeritz, who repeated her vivid

portrayal of the role of Santuzza. Vocally she was superb and her acting, of course, held the eye all the time she was on the stage. Mario Chamlee was called upon at the last minute to sing in place of Armand Tokaty, who was to have sung for the first time in an operatic performance at the Metropolitan, having previously only made his appearance at the Sunday night concerts. A heavy cold, unfortunately, prevented his singing. Chamlee was admirable in the part, singing and acting with telling effect. Perini was the Lola, Millo Picco the Alfio, and Grace Anthony the Lucia. Moranzoni conducted with skill.

The interest of the Pagliacci performance centered in Antonio Scotti, who made his first appearance in some years in the role of Tonio, scoring a great success. He rendered the prologue in his own superb manner, and his singing and acting throughout the opera aroused appreciation. Nina Morgana was an attractive Nedda—both in appearance and voice—and Edward Johnson again made a favorable impression as Canio, singing the "sob song" with great tonal beauty. Papi conducted.

SUNDAY NIGHT CONCERT.

Erika Morini was the visiting artist of the February 4th concert, and she was the recipient of a warm demonstration of approval after her playing of the Carmen fantasy (Sarasate) which was an admirable vehicle for display of her many qualifications. She was also heard in a group of charming shorter pieces, including the Tchaikovsky barcarolle, the Wieniawski valse caprice, and the Zarzycki mazurka.

Mary Mellich, soprano; Margaret Matzenauer, mezzo-soprano; Marion Telva, contralto, and Edward Johnson, tenor, all of the company, furnished the other part of the program, assisted by the orchestra, under the skilled guidance of Giuseppe Bamboschek.

Miss Telva gave a splendid rendition of Duparc's L'Invitation au Voyage, which revealed the beauty and clarity of her voice. Equally as effective was Mary Mellich, whose singing of Depuis le jour from Charpentier's Louise won her much applause. Edward Johnson selected an aria from Andrea Chenier for his contribution and with it scored a success.

Mme. Matzenauer was heard in two selections—the familiar Ah mon fils from Le Prophète (Meyerbeer) and Gerechter Gott from Rienzi (Wagner). In these her luscious voice was heard to particular advantage. The orchestra played the Dvorak New World symphony, two Hungarian Dances by Brahms, and The Bartered Bride, Smetana.

Augusta Cottlow to Give Chicago Recital

Augusta Cottlow will be heard in her annual piano recital in Chicago on Thursday evening, February 15, at Kimball Hall. She is at present occupied with a Southern concert tour extending as far as Georgia. Shortly after her Chicago recital Miss Cottlow will appear with the Minneapolis Symphony Orchestra in Minneapolis, playing the MacDowell second concerto. On this occasion it is interesting to mention that Glenn Dillard Gunn will direct the orchestra, thus offering a great American composition performed by an American artist and led by an American conductor.

Miss Cottlow's recital program for February 15 will practically duplicate the one which she gave in New York on January 19 at Aeolian Hall. It will include the op. 111 sonata of Beethoven, two Chopin numbers (the etude in E minor, op. 25, No. 5, and the ballade in F minor op. 52). MacDowell's Norse Sonata is also included, and the final group embraces Birds at Dusk by Fannie Dillon, A Bird Song by Palmgren and the Mephisto Waltz of Liszt.

Miss Cottlow's appearance in Chicago will be under the local management of Rachel B. Kinsolving.

Recital at Cleveland Institute

A brilliant recital of music for two pianos was given at the Cleveland Institute of Music on the evening of January 26 by Mrs. William Mason Bennett and Harold Richey, both of Oberlin Conservatory. They played a program comprising works by Bach-Bauer, Guy Ropartz, Bonis, and Rachmaninoff and were obliged to give several encores. The recital was in return for that recently given at Oberlin by Hubert Linscott, baritone, of the Cleveland Institute faculty.

Bernardine Grattan at Hutcheson

Bernardine Grattan, coloratura soprano, who recently graduated from the studio of Buzzi-Peccia, sang recently at the Country Club, Hutcheson, Kan., with great success. The Hutcheson News says:

This is her first appearance in Hutcheson and she has a most beautiful voice. She sang The Land of the Sky-Blue Water, by Cadman, and Il Baccio, by Ardit, with Mabel Black King at the piano. These were met with great applause and she graciously responded with two encores—Little Town in the Old County Down, by Scott, and the old familiar Comin' Through the Rye.

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BOSTON

(Continued from page 5)

could have been sold out again, so great was the demand for tickets. Miss Garden did not disappoint. She never does—to those who admire her as a personality. Fresh from her conversion to Coue, Miss Garden proved again that every day in every way she is Mary Garden. Her voice has improved tremendously, and her interpretation of the seductive Carmen was effective when it was not simply diverting by reason of her mannerisms. Mr. Crimi gave the best exhibition of singing and acting which we have had from him during this season. He sang the Flower Song with a fine legato and warmth of feeling, winning great applause. Mr. Baklanoff added another to the brilliant successes which he has had during the visit of the Chicago company. His Escamillo will be memorable for his stirring aspect, especially in the last act, his excellent singing and the finesse of his acting. He is a consummate artist. Miss McCormick had a successful debut, revealing a voice of purity and good range, with no little skill as a singer. Miss Passmore as Frasquita and Miss Pavloska as Mercedes sang and acted their parts with greater skill than is usually given to these roles. Mr. Polacco, who substituted for Mr. Hageman as conductor, gave an admirable reading of the score, disclosing the infectious rhythm and melody that have established its great popularity. He was vigorously applauded when he joined the leading singers before the curtain; and Miss Garden evidenced her appreciation of his splendid leadership by bestowing a kiss on his not unwilling cheek. Mr. Bolm and the ballet were an important and highly artistic feature. The audience was in high spirits, recalling the principals many times.

JEWELS OF THE MADONNA.

Saturday evening brought Wolf-Ferrari's Jewels of the Madonna with this cast: Gennaro, Mr. Lamont; Carmela, Mme. Claessens; Mariella, Mme. Raisa; Rafael, Mr. Rimini; Biasco, Mr. Oliviero; Cicillo, Mr. Mojica; Rocco, Mr. Civi; Stella, Miss Passmore; Concetta, Miss Browne; Serena, Miss Eden; Gracia, Miss Ludmila; conductor, Mr. Crimini.

Mme. Raisa and Mr. Rimini were the stars of a brilliant closing performance by the Chicago forces, both of them acting and singing their roles in a convincing manner which excited the admiration and enthusiasm of the crowded house that heard them. Fully recovered from her recent indisposition, Mme. Raisa was in splendid voice and sang superbly. A series of ovations was her reward. Mr. Lamont gave a remarkably interesting portrayal of his thankless role. Mme. Claessens' impersonation of the old mother was carefully studied and convincing. The minor parts were well taken. Chorus and ballet maintained the high standard set from the beginning of the season. Mr. Rimini conducted the spirited score with a due regard for its dramatic values. Numerous curtain calls followed each act, the audience observing the traditions of a last night with extraordinary enthusiasm—indeed, there was that in the air which promised a more than cordial welcome when the Chicagoans return here next year.

CHEMET SOLOIST AT SYMPHONY.

Renée Chemet, the charming French violinist, was the soloist at the second concert of the Monday evening series of the Boston Symphony Orchestra, Monday evening, January 29, in Symphony Hall. Miss Chemet played the four movements of Lalo's colorful and ingratiating Spanish symphony. Miss Chemet's tone is agreeable and her technique that of the practised violinist. Manifestly possessed of no little personal magnetism, she succeeded to a degree in bringing out the warmth, color and sensuous qualities of Lalo's songful music. It is to be hoped that she will give us an opportunity to hear her in recital before the season is out.

Mr. Monteux opened the program with Tchaikovsky's dramatic fourth symphony which received a splendid performance, the charming pizzicato section of the scherzo giving the strings an excellent opportunity to display their virtuosity. Mendelssohn's overture, Ruy Blas, and Sibelius' eloquent symphonic poem, Finlandia, were the remaining numbers of the program.

ETHEL HAYDEN PLEASURES.

Ethel Hayden, soprano, gave a song recital Wednesday evening, January 31, in Jordan Hall. Accompanied by Edward Harris, pianist, Miss Hayden sang the following numbers: Phillis has such charming graces, Old English, Anthony Young; Deh Vieni Non Tardar, from Marriage of Figaro, Mozart; Bel Piacere, Handel-Bibb; Widmung, Schumann; In Waldesamkeit and Standchen, Brahms; Seitdem dein Aug in meines schaute and Standchen, Strauss; O quand je dors, Liszt; Imploration d'amour and Griserie de roses, Moret; La Golondrina and En Cuba, arranged by Frank LaForge; Dawn, Pearl Curran; The Answer, Terry; Unforeseen, Cyril Scott, and It was a lover and his lass, Edward Harris.

Miss Hayden's art has matured since her first appearance here a few seasons ago in a program with Cyril Scott. Gifted with a lovely voice of liberal range, she has been well schooled in its use, her singing often recalling the finished style that characterized the extraordinary art of her celebrated teacher, Mme. Sembrich. Miss Hayden adds to her vocal abilities a beautiful presence and a charming freedom from affectation. She was heard by a good-sized audience which applauded her with no little vigor, necessitating a considerable lengthening of her program.

BEATRICE GRIFFIN WINS FAVOR IN DEBUT RECITAL.

Beatrice Griffin, a young artist-pupil from the studio of Richard Burgin, concertmaster of the Boston Symphony Orchestra, gave a violin recital, January 30, in Steinert Hall. Assisted by Samuel L. Goldberg, a helpful accompanist, Miss Griffin played an interesting list of pieces in detail as follows: Chaconne, Vivaldi; concerto in D minor, Bruch; The Lark, Balakireff-Auer; Ave Maria, Schubert-Wilhelmj; Minuet, Porpora-Kreisler, and Polonaise, Wieniawski.

Miss Griffin's program was well designed to test her abilities as technician and interpreter. That she met this test adequately was to be expected of a pupil of Mr. Burgin, since he is far too conscientious and musicianly an artist to sponsor the public appearance of a pupil who is not prepared for concert work. Miss Griffin has already gone far in her work. Bowing, intonation, harmonics, double-stopping

and the other indispensables of the violinist's technique all praise her. To these mechanical features she adds a sense of phrasing and style which reflects the sterling abilities of her teacher. Frequent appearance in public ought to give her that authority and self-possession which will make her a convincing interpreter. She was warmly applauded by a friendly audience.

ALDA AND SILOTI GIVE JOINT RECITAL.

Frances Alda, soprano of the Metropolitan Opera House, and Alexander Siloti, pianist, divided the fourth concert in the Steinert series Sunday afternoon, January 28, in Symphony Hall. Mme. Alda sang the following songs: A Christmas Carol (15th century), arranged by Bax; My Love, She's But a Lassie Yet, Old Scotch; Auf dem Gruenen Balkon, Wolf; Hat dich die liebe beruehrt, Marx; Mandoline, Dupont; Quelle Souffrance, Lenormand; Soldak-skaia nieviasta, and Kakoie stchastie, Rachmaninoff; Thy Beaming Eyes, MacDowell; The Singer, Maxwell; Cloud Pictures, arranged by LaForge, and Phantom Legions, Ward-Stephens. Mr. Siloti played these pieces: andante con variazioni, Schubert-Tausig; etude, C sharp minor, Chopin; Ballade, A flat, Chopin; St. Francis Walking on the Waves, and Benediction de Dieu dans la solitude, Liszt; prelude in B minor, op. 11, and four Russian folk songs; Legend about the birds, I Danced with a Mosquito, Cradle Song and Dance, Liadoff; Lesinka (Caucasian Dance), A. Rubinstein.

Mme. Alda's reappearance in Boston was looked forward to with anticipation by those who were present at her splendid success as soloist with the Symphony Orchestra a little earlier in the season. She was given a cordial welcome by an audience of fair size and sang a number of encores. Mr. Siloti's prodigious technique and command of his instrument again impressed his Boston following, and he too was obliged to lengthen his part of the program.

PEOPLE'S SYMPHONY CONCERT.

The fourteenth concert of the People's Symphony Orchestra, Emil Mollenhauer conductor, took place Sunday afternoon, January 28, at the St. James Theater. The orchestra played Beethoven's seventh symphony, Smetana's overture to The Bartered Bride, and, with Edith Thompson as the skilful piano soloist, Tchaikovsky's concerto for piano in B flat minor.

MILHAUD IN BOSTON.

Thanks to the enterprise of Georges Laurent and the Boston Flute Players' Club, the musical colony of this city had an opportunity to hear Darius Milhaud, of the famous (or infamous) Six of Paris, on Sunday afternoon, January 28, at the Boston Art Club. The following program was heard by a very large audience: Quartet, in D Major, for flute, violin, viola and cello, Mozart (Messrs. Laurent, Thillois, Artieres, Miquelle); Sonate, for piano, flute, oboe and clarinet, Milhaud (the composer, Messrs. Laurent, Speyer and Mimart); for the piano—Deux Printemps, Two Dances from Saudades do Brazil, Romance and Rag Caprice, Milhaud, Mr. Milhaud; fifth quintet, op. 13, for two violins, viola and two cellos, Boccherini (Messrs. Thillois, Kuntz, Artieres, Miquelle and Landendoen).

The following evening Mr. Milhaud gave a lecture on Modern Musical Tendencies in Paris and Vienna at Paine Hall in the Harvard Music Building, Cambridge. The lecture, which was free and open to the public, was illustrated on the piano by Mr. Milhaud.

HOLST'S PLANETS AT SYMPHONY.

The Planets, symphonic suite by Gustave Holst, featured the thirteenth program of the Boston Symphony Orchestra, Friday afternoon and Saturday evening, January 26 and 27, in Symphony Hall. In attempting to depict tonally the astrological significance of the heavenly bodies, Mr. Holst has created music of unusual interest. Like his British contemporaries, however, this composer repeats himself to a point where interest lags. The work is extremely well written, the music for Mars, Saturn and Neptune being particularly effective. Mr. Monteux and his men gave this composition a brilliant performance. MacDowell's greatest orchestral work, the Indian Suite, was the other number.

MARGUERITA SYLVA GIVES "AT HOME" RECITAL.

Marguerita Sylva, mezzo soprano, gave one of her "at home" recitals in this city Monday evening, January 29, in Jordan Hall. It took the singer very little time to establish an atmosphere of intimacy, her skill as an interpreter, together with her unusually charming personality winning the immediate favor of her audience. She was particularly effective in her group of Spanish songs. Her listeners were apparently delighted and Mme. Sylva was generous with encores.

EDITH MASON AT N. E. CONSERVATORY.

Edith Mason, lyric soprano of the Chicago Civic Opera Company, sang with the New England Conservatory Orchestra in Jordan Hall, Tuesday afternoon, January 30, at a concert complimentary to the teachers, students and alumni of the conservatory. Wallace Goodrich, dean of the faculty, conducted during Miss Mason's singing of the Caro Nome from Rigoletto, and, by his invitation, Signor Polacco in the aria, Depuis le jour, from Charpentier's Louise.

Miss Mason, who is a former student of the conservatory, was tendered an informal reception after the concert. Several hundred of the faculty and students attended the reception and were presented to her.

J. C.

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W. J. Henderson to Lecture

W. J. Henderson, music critic of the New York Herald, will be the lecturer for the fourth in the series of lecture-musicales being given by the Schola Cantorum, his topic being What is Good Singing, with vocal illustrations by Mabel Garrison. The lecture will be at the home of Mrs. William Woodward, 9 East Eighty-sixth street, on Thursday afternoon, February 8, at four o'clock.

Mana-Zucca to Conduct Miami Master Classes

The Miami Conservatory has been most fortunate in securing Mana-Zucca to conduct Master Classes in program building, works by old masters and interpretation of her own compositions. She is also giving coaching in piano and voice and has opened a Listeners' Class in the various subjects.

Natalie Whitted Price Dead

Natalie Whitted Price, the widely known Chicago writer of music, press and verse, died at her home in that city on Sunday evening last, February 4, after an illness of several months. She was the wife of William B. Price, president of the Price & Teeple Piano Company.

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Director of Music in the Public Schools of New York City

ATMOSPHERE VERSUS DRILL IN MUSIC TRAINING

The Question of Normal School Instruction for Grade Teachers as Discussed by Carol Holland, of the Genesee Normal School

A recent meeting of supervisors of school music, part of the symposium was devoted to the discussion of normal training for grade teachers. The expressions of opinion were widely different in character. One speaker flatly declared that the most important thing was drill in the reading of music—no matter what else had to be sacrificed. The emphasis was so strongly placed that many of the auditors afterwards declared that the statements were a decided step backward—at least unprogressive and a voice from the past. There has been no more deadening influence on school music than the dogged insistence that music reading was the most important factor in music education for the masses. Statements like this or of similar character generally come from people who are not able to do much else themselves. Music reading is important, but only in proportion to the entire amount of time devoted to music education.

THE IDEAL NORMAL SCHOOL.

Miss Holland expressed herself on this subject as follows: "My dreams call for a Normal School equipped to furnish a thorough education, as far as time would permit, in voice culture, correction of all speech defects, and instrumental instruction; large organ on which to give recitals—especially on Sunday afternoons. I would have a large room furnished in such a manner that when I gave a lesson in music and appreciation the surroundings would do much to help emphasize the cultural. I would allow plenty of time for thorough preparation for the teaching of music and for practice with the children. More consideration would be given the student, who after being in school for a while, decides that she would like to do extra work in music with the intention of going on with the subject—possibly specializing. I would make it possible for her to substitute extra practice with the children for some other subject during the senior year. Supposing, after a year or two, she does wish to study to supervise, what other school can offer the advantage of so much drill with children?"

It is evident that Miss Holland believes in the efficiency of musical atmosphere as the proper basis for instruction—the modern idea. But, more of this atmosphere.

"The Musical Atmosphere can be so strong and permeating that the students of the entering class each fall shall feel the influence and wish to prepare themselves to be of the greatest help, musically, in the town where they are to teach. This atmosphere can be created by:

1. Co-operation, musically, in all civic functions of the town.
2. Membership of students in church choirs and other musical organizations with credit given at the school.
3. Recitals by talent from within and without the school walls.
4. Christmas and holiday programs of such force that they will influence the whole life of the student, and create a desire to go and do likewise in their own schools.
5. Giving the occasional student-soloist a chance on special programs and the instrumentalist, a place in the orchestra."

At this point the importance of required music must be considered. The following will explain:

"Required attendance at chorus period whether the student is musical or not. It is not a waste of time for the unmusical one, if we directors make it our business to instruct, in every one of the several avenues open to us, the minute we lift our baton.

"It is an education to them all, but especially to those students who expect to act as principals or heads of schools to see how a large crowd is managed, kept interested, and the music interpreted. They will have a chance to compare different types of music and the merits of various conductors—whether to our advantage or not. There will no longer be heard from the principals and those in authority the confession of ignorance as to what and how grade teachers should teach the subject of music, and how a chorus should be conducted, or what music to use.

"The atmosphere is further strengthened by a thoughtfully outlined music appreciation course, but taking infinite care that the doing, and I might say the willingness to do of the individual student, is not sacrificed. There should be careful supervision of all music for school functions, the school setting a standard and keeping to that standard. Think, too, how the musical atmosphere would be strengthened if each member of the faculty were conscious of the wonderful possibilities for correlation of music with his or her own particular subject, and would use music at least twice a year in the class! This would result in the children of our school singing a greater part of the time than they do now.

"Music should not be an isolated subject assigned to a certain period and then forgotten, or like our best clothes—to be used once in a while. It directly concerns history, countries, ages, and conditions of men and their possessions. This correlation is, to my mind, vitally important, and if we supervisors will take the trouble to study the particular subject and outline a lesson or two for each member of the faculty, we will meet with no opposition at all, but with the kindest co-operation. This will react on the student body to the advancement of music in the schools of our country."

An important feature of all normal school work, however, is the actual detailed preparation of the future grade teacher for practical work in music. It must be remembered that these students are not preparing as specialists in music, but are training for efficiency in all branches of teaching. After the musical atmosphere is created and interest aroused, it is important to impress upon the student the necessity for practical drill in interval study, rhythm and sight singing. Miss Holland evidently recognizes this necessity.

"Above all else, the music department of the Normal Schools should heed the cry of hundreds of the best grade teachers of this State and other States in the Union. Make our way plain! Your subject is complex! There are so many sides to it! It is very intangible—where—where—shall we begin? What shall we do first? And right here is where we supervisors have shed so much blood over the 'battle of methods.' I believe that the matter of method really matters not so much, my friends. The public and heads of schools are saying: 'results—results,' if you please; we care not greatly which method you may use, and any method which will result in a student saying, with flashing eye and contagious enthusiasm: 'We have never had music taught in the school where I am to teach this fall, but I do so want to try it, even though there is no supervisor to help,' cannot be so very wrong. We must surround the student with musical atmosphere, create a wish and a will to do, and make the way very clear, logical and tangible—placing their feet on strongly defined steps and giving them a vision toward which to travel."

It is evident that experience teaches teachers, as well as pupils. The need for a more elastic plan of "teacher-training" is evident. The old fashioned days of "do-re-mi" school music, let us hope, have gone forever. What we need is more musicianship among teachers of music in the schools.

Hinchliff Planning Western Tour

James Hinchliff, baritone, and artist-pupil of Harold Hurlbut, is hard at work on his program for his prospective tour to the Pacific Northwest in May. Besides his work with students along the lines of voice production, he makes a specialty of training singers in that much-neglected essential—musicianship.

"Mr. Hurlbut has sent me a number of his own pupils for special musical training," said Mr. Hinchliff, recently. "He demands not only talent, but also a desire for real culture on the part of his pupils, and holds that musicianship should have an equal place in a singer's equipment with voice, brains and personality." While at college, Mr. Hinchliff took a thorough course in piano, which is of great help in his work.

Guy Maier Recital February 20

Guy Maier, pianist, will "desert" the Maier-Pattison combination for a day to give a piano recital at Aeolian Hall on February 20. His program will include a group of Chopin and a number of modern compositions.

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GOTHAM GOSSIP

MOZART'S MUSIC AT BRICK CHURCH.

The Mozart program, given by Dr. Clarence Dickinson, organist, at the Brick Church, January 26, brought, as soloists, Gitla Erstinn, soprano; Evia Solter, flutist, and Mildred Dilling, harpist. Much variety ensued through this combination, everyone finding something they especially liked. The sweet sounding music of a rondo from a concerto, played by flute and harp; the simple, heart-appealing melody of the lullaby; the graceful coloratura of the song, Alleluia, sung with fine technic and fluency by Miss Erstinn; and the brilliant organ numbers, concluding with the overture to Figaro—all this was followed by subdued manifestations of pleasure.

The February 2 program was devoted to American composers, Sue Harvard, soprano, and Francis MacMillen, violinist, assisting. These Friday noon hours of music continue until Easter. Mendelssohn's St. Paul will be sung at the Friday noon hour of music at the Brick Church, February 9, under the direction of Dr. Dickinson, with Marguerite Hazzard, Pearl Benedict Jones, Alfred Shaw and Frank Croton, soloists.

Dr. Dickinson's historical organ lecture recitals in the chapel of Union Theological Seminary began February 6, continuing every Tuesday during the month. The subject this year is Differing Elements of Faith and Worship, emphasized by each of the four great churches, Jewish, Russian-Greek, Roman, and Protestant, as illustrated in their music. February 6, the first program, Jewish, was illustrated by the solo choir of Temple Beth-El, Willem Durieux, cellist, and Jacob Levy, shofar; the second, February 13, Russian-Greek, will be illustrated by the choir of the Russian Cathedral of St. Nicholas; the third, Roman, by the choir of the Cathedral of St. John the Divine, and Mary Waterman, violinist; the fourth, Protestant, by the combined choirs of the Brick Church, the Church of the Incarnation, and the Seminary, with Inez Barbour, Mary Allen, James Pjice and Frank Croton, soloists, and a quartet of trumpets, trombones and tympani.

FOURTH THURSDAY MUSICALS.

The fourth in the series of Friday musicals which Emma Thursby, teacher of singing, is holding in her studio during January and February, took place January 26. The guests of honor were Count Byron Kuhn de Prorok, of Paris; his fiancée, Alice J. Kenny; Prof. P. A. Maignen, of Philadelphia, a scientist of note, and Enid Watkins, soprano, who made her American debut with the City Symphony Orchestra at Town Hall, February 7. Miss Watkins, accompanied by Viola Peters at the piano, sang numbers by Massenet, Debussy, and Seitz. Several delightful selections, including a Chopin scherzo, nocturne, etude, and a Paderewski number, were artistically rendered by the young Cuban pianist, Manolito Funes. Edna Frandini, lyric soprano, sang an aria from Bohème and the berceuse from Jocelyn, accompanied by Anita Wolff. Two Japanese dancers, Sei Hara and Masao Takata, from the Imperial Theater, of Tokio, Japan, gave two interesting Japanese dances, with native music arranged for the piano by the violinist and composer, Michael Posner Baxte, who was also present. Leroy Shields was at the piano.

Among other distinguished guests were General and Mrs. M. O. Terry, Mrs. T. A. Taylor, Mr. and Mrs. George Zabriskie, Elizabeth A. Hull, and Louis Keila.

FRATERNAL ASSOCIATION OF MUSICIANS.

At the fourth monthly meeting of the Fraternal Association of Musicians, on January 23, at Ethical Culture Hall, the program was shared by two artist-pupils of members—Alton Jones, pianist, pupil of Edwin Hughes, and John A. Carpenter, tenor, pupil of George E. Shea. Mr. Jones played the intricate Bach chromatic fantasy and fugue, three Chopin Preludes, and St. Francois de Paule (Liszt), adding, as encore, the prologue to the suite, The Marionettes (MacDowell), revealing distinctive qualifications as pianist.

Mr. Carpenter, with inspiring piano accompaniments by his instructor, George E. Shea, sang numbers by Handel, Meyerbeer, Verdi, Quilter, Fay Foster, and several extra numbers. This young man has a well-trained voice of pure quality, and in style and diction is an exponent of an excellent method.

After the concert a nominating committee was chosen for the coming election, and an informal reception was held, the reception chairman, Adelaide Terry Graham, extending every courtesy to members and guests.

FIRST FIQUÉ CHORAL CONCERT.

The first concert of the newly formed Fiqué Choral, fifty women singers, took place at the Hotel Bossert, Brooklyn, January 30. It was a very successful affair, to judge by the attendance and applause. The chorus is in the experienced hands of Carl Fiqué as conductor, with Katherine Noack Fiqué at the piano. They sang as the principal work of the evening Grieg's Olaf Trygvason, the solos being assigned to various members of the chorus, assisted by Nicolaus Laterne, Henry Weimann, Frank Schwarzkopf and Adolf Hall. A specially nice voice was heard in the solo, beginning Gods, All Governing, Endless, and there was splendid choral climax in Three Nights Besought We, as well as in the final unison chorus, with high A. Choruses by Vincent, Denza, and two works by conductor Fiqué, including They Talk of Marietta (new, first performance), made up the program. Grace Bradley, operatic contralto, showed splendid low tones in Ah, Mon Fils, as well as in her encore, concluding with a group of songs by Wagner, Secchi and Woodman. A reception followed. The officers of the Fiqué Choral are: President, Katherine Noack Fiqué; honorary vice-president and founder, Edyth Totten; vice-presidents, Mrs. John T. Bladen, Mrs. William Schubert, Mrs. Nathaniel Oberndorfer, Mrs. Charles Kratt, Mrs. Robert G. Hargrave; recording secretary, Mrs. William B. Garretson, Jr.; Historian, Mrs. G. H. Luther; librarian, Mathilde Radlauer; president's aide, Amy Harvey.

SPEKE-SEELEY STUDIO MUSICALS.

The Speke-Seeley January studio musicale was given by Lillian Morlang and Alice Weinberg, sopranos; Elizabeth

Wright, Alice Campbell and Emily Wentz, contraltos. Each student sang the numbers she particularly wanted to sing as a "tryout." It proved to be interesting and helpful, and was a charming program, including German and Italian arias by Mozart and Puccini, and songs by Sidney Homer, Arthur Foote, Harry Burleigh and Protheroe. The February musicale will be made up of part songs and folk music. Ida Innes spoke on Music Appreciation.

PLATON BROUNOFF'S THREE RECITALS.

The well known Russo-American, Platon Brounoff, gave three concerts at public school No. 165 for the Temple of Music, and made a sensation by playing his Spiritual Messages From the Other World, which include music in the style of Mozart, Beethoven, Grieg, Wagner and Tchaikowsky. He also gave variety to the program by singing songs of different nations, including Chinese, Turkish and Russian. All this his audience applauded enthusiastically proving that Frederic Tracy director of the Music Temple, was wise in engaging Mr. Brounoff.

KRIENS SYMPHONY CLUB'S WINTER CONCERT.

The Kriens Symphony Club, 100 players, assisted by Cecil Wilcox, baritone, and Louis Robert, organ, gave a concert in the Wanamaker Auditorium, January 27, which was heard by a very large and well pleased audience. The principal orchestral numbers performed were the overture to Magic Flute (Mozart), Espana (Chabrier), Moorish March (Moszkowski), and a Wedding March by Lontos (manuscript), conducted by the composer. Mr. Wilcox's numbers lent variety to the program and included vocal pieces by Giordano, Tchaikowsky, Kriens and Damrosch. Anna V. Daly is concertmaster and Anita Fontaine is pianist of the orchestra. The club was founded eleven years ago as a training school for orchestral players, and young performers are welcomed by conductor Kriens; there is still room for a few players.

AMERICAN COMPOSERS' CHURCH PROGRAM.

Summerfield M. E. Church, Port Chester, features leading soloists at the Sunday night services during the season, some of those recently appearing being Dicie Howell, Anna Pinto, Walter Mills, Ruth Kemper (violinist), etc., and once a month presents a program of home talent. January 28 was devoted to works mostly of living American composers, offering solo, duet, quartet, chorus, violin and organ numbers. Soloists were Cecilia H. Ferrer, soprano; Walter Wason, tenor; Ernest L. Simons, bass, and Rocco Sista, violinist, presenting the following program, all under the direction of F. W. Riesberg: Prelude, violin and organ, melody in D (Friml); anthem, Art Thou Weary? (Schnecker); solo, Lead, Kindly Light (Shepherd); violin and organ, Prairie Flower (MacMillen); duet (tenor and bass) My

Faith Looks Up (Schnecker); quartet, In Quietness and Confidence (Riesberg); postlude, Nachspiel in D (Whiting). A large congregation attended the service, as usual, and Rev. W. R. McDermott, the much-loved pastor, delivered an interesting sermon.

BALDWIN APPROACHING HIS 1,000TH RECITAL.

Professor Baldwin, at City College, is giving February organ recitals on Sundays and Wednesdays at four p. m., as he has for a dozen years past, his 872d recital taking place February 4. Works by American composers, or by such living in America, are found on every program, those of this month including Thayer, Diggle, Frysinger, D'Antalfy, Stoughton, Yon, Baldwin, Borowski, Andrews, Rachmaninoff and Edgar B. Smith.

ARLINE THOMAS SINGS VIA RADIO.

Arline Thomas, soprano, pupil of Mme. Dambmann, sang modern songs on radio WJZ, February 3, and received much commendation from listeners as well as from the officials. She was recently soloist with the Southland Singers at the Hotel Plaza, and is winning many friends through her fine voice and singing.

WESTON-BIGGS-GEHRKEN RECITAL.

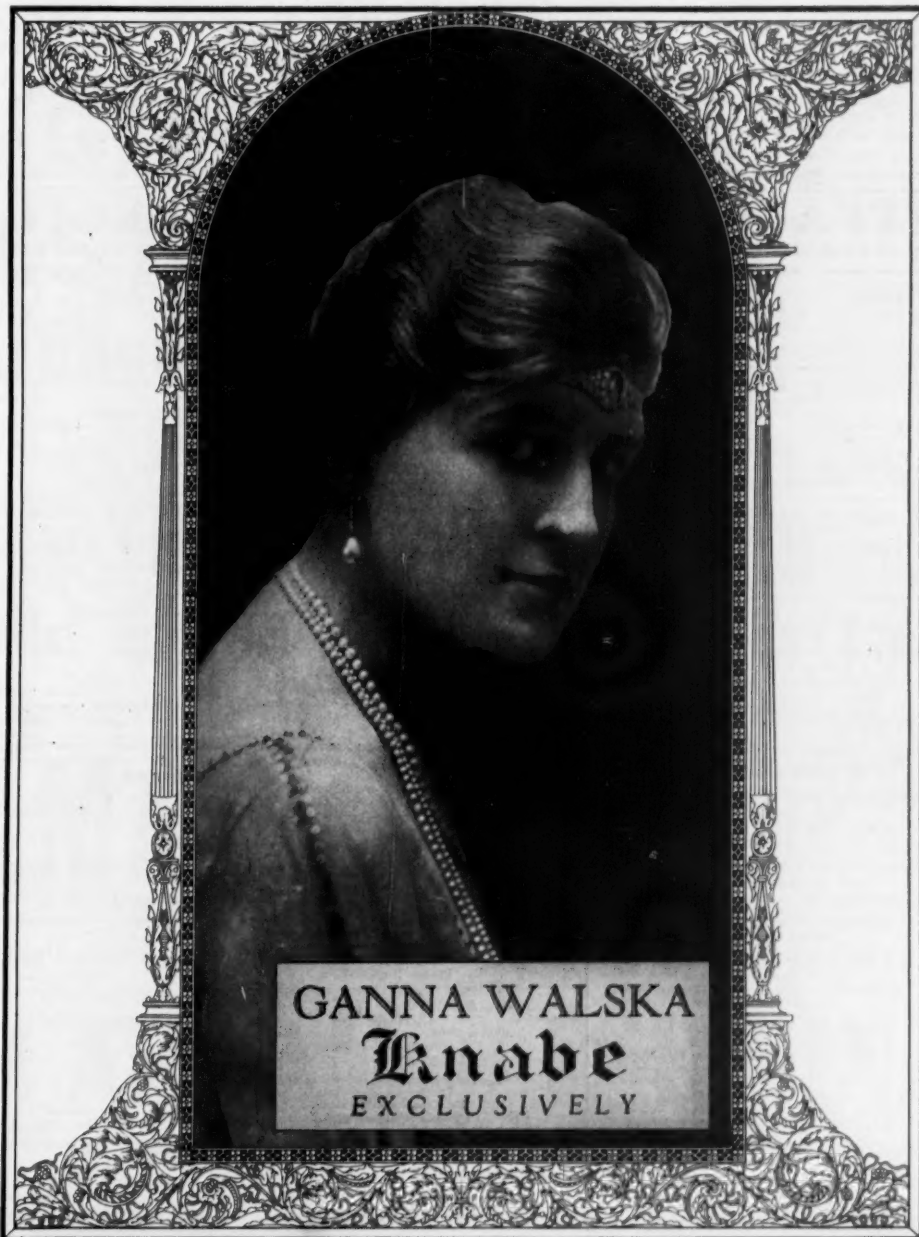
A. Campbell Weston, Richard Keyes Biggs and Warren H. Gehrken, organist of prominent Brooklyn churches, were associated in a recital under the auspices of the National Association of Organists, at the South Congregational Church, January 29. A social hour with refreshments followed the program.

LEILA HEARNE CANNES IS GIVEN RECEPTION.

The annual reception by the Women's Philharmonic Society, to the president, Leila Hearne Cannes, was held in studios 819-824 Carnegie Hall, January 28, when members and guests gathered in good numbers to honor this much esteemed lady. Many people prominent in the musical life of New York attended, the special guests of honor being Mr. and Mrs. Giovanni Martinelli, and Roberto Moranzoni.

Real American Concerts to Be Given

The New York State Federation of Music Clubs has a new committee, which is working out a most commendable plan. The American Music Committee, Caroline Lowe chairman, aims to further the cause of American artists and composers and American music. A series of recitals is planned and Mme. Lowe has already had a very fine response from musicians all over the country. On each program music of various kinds—instrumental and vocal—by American composers will be interpreted by American artists. The first of these concerts was scheduled to be given at Wanamaker's auditorium on Friday afternoon, February 2.



GANNA WALSKA
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THE AMERICAN COMPOSER AND THE AMERICAN PUBLISHER

(Continued from page 12)

accept them with gratitude for past favors and with hope for better things to come. If the new works measure up to the composer's best, the atmosphere in the editorial office changes as if by magic. All the nauseating trash is forgotten, the publisher and his "readers" give the work their keenest attention and absorb it with admiration. Indeed, I have seen otherwise blasé "readers" shed actual tears of delight over beautiful American songs, for instance, and comment on them with expert praise so extravagant as to make me dubious of their prophecies.

If any American composer believes that in reputable publishers' offices, where such experienced, sensitive musicians act as readers, he does not receive fair treatment, he is mistaken. Another absurd notion is that musicians must spend hours over six pages of manuscript of a simple Nocturne for piano, before they may presume to appreciate the composer's fine points. One does not have to eat the whole omelette to know that a bad egg went into it; generally, it requires just a little time to spot a good or bad composition as to taste the difference between a good or bad omelette.

True, a composition may be good and yet may be returned to the composer, for, try as one may to avoid it, the strictly personal taste enters into the problem of critical appreciation. Nevertheless, no really good American composition nowadays is likely to escape publication, if the composer but have the sense to submit it in turn to any one of a half-dozen or more publishers of known standards. Rejection of a composition by a publisher by no means always means that he did not like it. Often enough he would like to accept it, but so many other compositions are patiently waiting for publication that sound business operation demands rejection at the risk even of allowing a promising piece to pass into the hands of a competitor less embarrassed by accumulations.

Granted that all American music publishers issue a lot of things of little or no real musical value, in their totality their publications undoubtedly represent the best the American composer has to offer in whatever field. The teacher, the concert-artist, the critic, the public see, as a rule, only what is published; the publisher sees also what is not published, and that outnumbers the published music at least one hundred to one. Compared with the level of the rejected music, that of published American music is very high, incredible as that may seem in view of some of the stuff inflicted on the public by even the best of us. Hence, if it be wicked not to publish more of the music perpetrated in America, the American music publisher ought to be encouraged to persevere in such wickedness.

The survival of the fit plays a role in the publisher's life as important as elsewhere. Nature plays safe by "wasting" more seeds than she permits to germinate. The publisher cannot, any more than the farmer, predict with certainty which of the seeds he sows will ultimately bear fruit. The best he can do is to use critical and experienced judgment in the selection and care of his wares. For the rest he largely depends on good luck, but precisely because many more seeds must be sown than will germinate, the wise publisher seeks to turn the law of probability in his favor by publishing more "novelties" than the traffic apparently can

bear. For that reason over-production lies in the very nature of his profession. Not, of course, an over-production which smothers, but an over-production which gives to him a greater number of chances than to the conceited fool who in the publisher's lottery gambles on a few numbers as if he can pick the winning numbers without fail by special favors from the goddess Fortuna.

The wise publisher, furthermore, prefers the danger of over-production to the, for him, greater danger of under-production. Under the most favorable conditions, only a minority of the works he adds to his catalogue will prove to be commercially valuable; the majority will peter out. Thus the number of profitable works gradually dwindles and the profits from them must float the ever-increasing number of those that rapidly become commercially obsolete. This dead wood accumulates alarmingly as the fashions in musical taste change from decade to decade. The residue of permanently valuable publications will not in the long run save him from disaster. He must continually reforest his catalogue, for otherwise his business will die of sclerosis.

In publishing the ordinary run of American songs, piano pieces and the like, the publisher sacrifices nothing except perhaps occasionally his self-respect, the respect of good musicians and the comfort of the music dealer, if the stream of such "novelties" inundates the latter's cellar. Let that be understood without hypocritical self-praise on the part of the publisher, but let also another incontrovertible fact be understood: only the lucrative sale of such minor things permits in America a publisher to indulge in fostering the cause of the American composer's major works. Maybe Carl Engel's cynical remark that the American music publisher is compelled to publish so much trash because he has laboriously made the public believe it wants trash, contains the essence of truth. The humiliating fact stares at us nevertheless that the publisher, as a rule which fortunately has its exceptions, publishes American music of artistic value at a financial loss and can indulge in that sport only by publishing a lot of lucrative music of no particular artistic value whatsoever. On music in the larger forms he may rarely cover his expenses and does not dream of a profit.

In Europe the publisher's potential market for orchestral and chamber music stretches over ten times as many organizations as here and to these European organizations our miserably few American organizations must then be added. His is a world market, whereas until the outbreak of the War, the American publisher's market was practically restricted to America, if for no other reason than that Europe cared little for American music. Since then there has been an increase of interest, but simultaneously Europe's purchasing power has decreased and especially of the Central European orchestras none can now afford to purchase American works. Hence, the American publisher continues to be confined to America and he is cut off from what might have become his best paying market.

The total publishing and business cost of a single work may run anywhere from five hundred to two thousand dollars or more. Against this place the number of American orchestras which may feel inclined to purchase for performance the score and parts, for, let us say, fifty dollars.

The inference is plain; the American music publisher writes off every such investment as a generous contribution to the cause of American music.

Exceedingly few American firms can stand the financial strain involved in the publication of a noticeable number of such exorbitantly costly works. More firms are in a position to content themselves with the stimulation of the American composer of, for instance, songs of serious artistic aim and high artistic quality. But again, what is the controlling fact? Compressed into a few words, the astounding and humiliating answer reads: rarely more than an average yearly sale of two hundred copies, frequently less. True, every prominent publisher has in his catalogue fairly numerous American compositions of absolute art-value of which he sells every year thousands of copies, but the great majority of such compositions enjoy only a regular sale of a few hundred copies, if that. Indeed, with ease several concert-programs of American songs could be devised, not one of which need fear comparison with contemporary European songs of similar artistic calibre, but every one of which would be found to sell less than fifty copies a year in a country of more than one hundred million inhabitants!

What incentive for publication, if not of speculation combined with idealism and a sense of duty toward music as such and towards American music in particular, can the American music publisher possibly have with such disheartening business prospects before him? He is not starving, far from it, but he would be starving if he adopted the principle of publishing only music of indisputable quality regardless of profits.

By way of contrast, the standard publisher, so called, knows that his *confrère*, the popular publisher so called, counts the sales of "popular hits" by the hundreds of thousands of copies while the going is good, and that in a few exceptional cases the sales have reached into the millions of copies. Perhaps the standard publisher does not care to descend to the level of "popular" music, and he decides to draw the line at "semi-popular" music of the grade of, let us say, A Perfect Day. While the sales record of that song is dazzling, there exist many pieces of a similar or slightly lower type which reach tens of thousands of people by way of sales. Confronted by such actualities, by the gulf between the commercial allurements of such music and art-music, is it to be wondered at if even a high-minded publisher in weak moments loses courage, turns from the path of rectitude and prays to the golden calf? It is but human that he begins to heed the anything but lofty arguments and example of colleagues who call themselves publishers but think essentially in the terms of music peddlers, who confuse commerce with commercialism, who view art-music as a nuisance, as an illegitimate kind of "business," who would abolish it altogether as "uncommercial," or, at any rate, would publish, instead of as much as is consistent with sound business conduct, as little of it as possible, if they were not ashamed of public opinion.

Deeply as I personally regret and oppose that attitude of mind and its pernicious influence on those to whom the musical world has a right to look for maintaining the music publishing industry in America by their example above such a debased level, in fairness to the tempters and the tempted it must be said that in the conduct of business affairs the actual conditions with their violent contrasts cannot but exercise a benumbing effect on lofty theories.

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DETROIT SYMPHONY IS A BUSY ORGANIZATION

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Detroit, Mich., January 20.—The program of the seventh pair of subscription concerts given by the Detroit Symphony orchestra January 11 and 12 was called a Faust program. Richard Crooks and the Orpheus Club, with Charles Frederic Morse, assisted. The orchestra, conducted by Mr. Gabrielowitch, played Wagner's Faust overture, the Dance of the Sylphs and the Rakoczy March from the Damnation of Faust, by Berlioz. Mr. Crooks sang the aria, Salut demeure chaste et pure, from Gounod's Faust, and had high acclaim from the critics. His unusually beautiful voice, used with intelligence and discrimination, called forth so much applause that it seemed that the rule of no encores would be broken. The recalls were many as the audience seemed determined to hear him again; however, no encore was allowed. The closing number on the program was the Faust symphony by Liszt, in which the orchestra was assisted by Mr. Crooks and the Orpheus Club, with Mr. Morse at the organ.

THREE POPULAR ORCHESTRA CONCERTS.

The first popular concert given by the orchestra after the holidays presented an Italian program with Lilian Poli, soprano, and Thaddeus Wronski, bass, as soloists. Victor Kolar conducted. The numbers were by Verdi, Rossini, Mascagni, Leoncavallo and Ponchielli.

Greta Torpadie, soprano, sang Je suis Titania from Mignon and a Swedish melody When I Was Seventeen, at the concert, January 7. The orchestral numbers included the overture to The Mastersingers (Wagner), Valse Triste (Sibelius), two movements from a chamber music suite by Debussy, A Night on Bald Mountain by Moussorgsky, and the third movement from Suite Americana (Victor Kolar). The familiar Marche Slav by Tschaiakowsky concluded the program.

The concert given January 14 introduced Kathryn Meisle, contralto, and Solon Robinson, pianist, as soloists. Mr. Robinson played two movements from the concerto in D minor by Rubinstein and Miss Meisle sang the Spring Song from Samson and Delilah (Saint-Saens) and Les Filles de Cadiz (Delibes). The orchestra, conducted by Victor Kolar, played the overture to Mignon, The Sirens (Gliere), prelude to The Deluge (Saint-Saens) with solo by Ilya Scholnik, concertmaster; pantomime from Les petits riens (Mozart) and Caprice Espagnol (Rimsky-Korsakoff).

TWO CONCERTS FOR YOUNG PEOPLE.

The program for the fourth concert for young people given at Orchestra Hall, January 6, was devoted to the modern period. Charles Frederic Morse explained the characteristics of modern music, giving a short description of each composition before it was played. The program consisted of the overture to The Bartered Bride (Smetana), third movement from Suite Americana (Victor Kolar), Farandole from L'Arlesienne (Bizet), Legend from Indian Suite (MacDowell), and Procession of the Sidar, from Caucasian Sketches by Ippolitoff-Ivanoff.

The fifth and last concert of the series was given January 20. The subject was Absolute and Descriptive Music. The program consisted of the first movement of Unfinished symphony (Schubert), the second movement of Rhenish symphony (Schumann), and two movements from the Symphonic suite, Scheherazade, by Rimsky-Korsakoff.

DETROIT STRING QUARTET GIVES FIRST CONCERT.

The Detroit String Quartet gave the first of a series of five concerts, January 8, at Memorial Hall, Woodward Baptist Church. Owing to the sudden resignation of Herman Kolodkin, viola, Hugo Kortschak of New York was secured for this concert. The other members of the quartet were Ilya Scholnik and William Graefing King, first and second violinists, and Philipp Abbas, cellist. The performance was smooth and well balanced, very gratifying under the circumstances. The program consisted of quartet in G major, op. 18, No. 2, Beethoven; Italian Serenade, Hugo Wolf, and quartet in F major, op. 96, Dvorak.

WEEK OF SAN CARLO OPERA COMPANY.

During the week beginning January 8, Fortune Gallo presented the San Carlo Opera Company at the Garrick Theater. Il Trovatore, La Boheme, Lucia di Lammermoor, Aida, Faust, Carmen, Jewels of the Madonna, Cavalleria Rusticana and Pagliacci were the operas given. The usual fine standard of musical and scenic presentation was maintained. Marie Rappold and Anna Fittzu were among the soloists.

PADEREWSKI MAKES TRIUMPHANT RETURN.

Ignace Paderewski played to an audience that filled the vast Arcadia to overflowing January 9. His scheduled program was augmented by several encores and the enthusiasm of the audience duplicated that of the earlier days when the artist swayed his audiences at will.

MARY GARDEN CHASES DULL CARE AWAY.

Mary Garden appeared in recital at the Arcadia, January 16. She was in radiant spirits and gorgeously gowned. She treated her audience very informally, waving her hand at them as she came out. There is never a dull moment when Miss Garden is on the stage. She sang an arioso, by Delibes; Les Berceux, by Faure; Le Nil, by Leroux; a group by Hue, Strauss and Debussy, and the familiar aria from Charpentier's Louise, with encores after every number. She was assisted by Max Gegna, who proved to be an excellent cellist, and Isaac Van Grove, pianist.

CHALIAPIN GIVES RECITAL.

The Detroit Concert Direction presented Chaliapin in recital at Orchestra Hall, January 19, to a capacity audience. The singer thrilled his listeners so that they demanded more and more. Among his offerings was an aria from Mozart's Don Juan and songs by Tschaiakowsky, Malashkin, Dargomizhsky, Rachmaninoff, Schubert and Moussorgsky. Max Rabinovitch, pianist, and Nicholas Leviene, cellist, added much to the pleasure of the evening, the former by his accompaniments and solos and the latter by a group of solos. J. M. S.

Hazel Gruppe Scores in Benefit

The splendid playing of Hazel Gruppe, pianist, went a long way toward making the concert given by the Brooklyn

Conservatory of Music, January 22, an artistic success. She gave an excellent rendition of Chopin's G minor Ballade and created such enthusiasm that she was compelled to give an encore. Other artists who attracted favorable comment were Meta Christensen, contralto; Florence Prall, soprano; Frank Veres, pianist, and Wendell Hart, tenor. The Irving Quartet offered several selections and the Long Island Symphony Orchestra, Adolph Whitelaw, conductor, played some excellent numbers. Besides celebrating the twenty-fifth birthday of the conservatory, this concert was given for the benefit of the Industrial Home for the Blind. There was a record attendance and the affair was remarkably successful financially.

JENNY LIND IN NEW YORK

(Continued from page 10)

excelled by none. "She makes a conscience of her music," says Benedict. In her acting she had carefully studied the finesse of the French players—particularly that of Rachel. Apparently she possessed, to a marked degree, that rare gift of completely effacing her personality and becoming a vital part of each role or song she essayed. To quote Mr. Willis once more: "Her whole soul and being goes out in her song and her voice becomes the impersonation of that song's soul." An enthusiastic Philadelphia lady, in writing to a friend, graphically states a pertinent impression: "As soon as she said 'Tis the last rose of summer,' I felt an interest in that particular rose, profound and moving; and when she said 'Oh who would inhabit this bleak world alone?' I really felt as if there was a wintry blast within and about me. To hear Jenny Lind once is a treat to last until we go to Heaven."

Her character—expressing charming simplicity, unaffected generosity and high moral principles. "Why is it," asks a certain worthy clergyman, "that everybody loves that singing lady, now giving concerts in our city? Not on account of the matchless skill of her performances, not because of the bird-like sweetness of her tones, but because she goes about doing good; because by her many acts of disinterested benevolence she shows that she loves everybody." In the first eight weeks of her concert tour Jenny Lind's share of the profits amounted to nearly \$50,000; out of this she presented over \$18,000 to deserving institutions, besides contributing widely to private charities. "It is indeed a great joy," she writes her guardian from Boston during the very height of her triumph, "and a gift from God to be allowed to earn so much money and afterwards to help one's fellowmen with it. This is the highest joy I wish for in this life. . . . Few suspect how unutterably little the world and its splendor have been able to turn my mind giddy. Herrings and potatoes, a clean wooden-chair and a wooden-

spoon to eat milk-soup with—that would make me skip like a child for joy!" But, as indicative of Jenny's true sincerity and depth of feeling, the anecdote nearest our hearts concerns a certain night at the Royal Theater in Stockholm, when, just before sailing for New York, the young prima donna was bidding farewell to the Dowager Queen of Sweden who had been very kind to her. The Queen asked the songstress to choose one of several magnificent bracelets from her jewel casket. But Jenny, with tears in her eyes, begged to be allowed the favor of having sung once before the Queen, without any further reward than the tiny bunch of forget-me-nots she lifted from a vase on the table.

Activities of Rubinstein Club

The second choral concert of the Rubinstein Club will be given February 13, in the Grand Ballroom of the Waldorf-Astoria. The Club Choral of 150 voices, under the direction of William Rogers Chapman, will sing ten new part-songs. The assisting artist will be Marguerita Sylva, soprano. The program will be followed by dancing.

A card party for the benefit of the philanthropic fund of the club, given January 26, at the home of Mrs. John H. Friesel, proved very successful. The next card party will be given February 23, at the home of Mrs. Rufus B. Cowing, 333 West Eighty-seventh street.

Mellish and Middleton in Joint Recital

Mary Mellish, the soprano of the Metropolitan Opera Company, and Arthur Middleton, baritone, have been engaged for a joint recital at Mt. Carmel, Pa., on April 2. The artists will sing duets, operatic arias and songs of more popular appeal.

May Hughes Gives Recital

May Hughes gave a song recital at Philipburgh Hall, Yonkers, N. Y., on Sunday afternoon, January 28.

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ACROSS THE COUNTRY

Berkeley, Cal.—(See letter on another page).

Birmingham, Ala., January 26.—Jascha Heifetz held a capacity audience spellbound by his magical playing at the Jefferson Theater recently.

Alberto Salvi delighted a throng of harp enthusiasts with his artistry at a concert.

Rachmaninoff made his initial appearance in Birmingham under the auspices of the Birmingham Music Teachers' Association and so captivated his hearers that he was secured at once for a return date.

The San Carlo Opera Company presented some fine performances during its engagement here for three nights and a matinee. The company appeared under the auspices of the Birmingham Music Study Club. Tamaki Miura, the Japanese soprano, was a great favorite, while Marie Rappold and Anna Fitzu ably sustained their reputations. Mario Valle and Romeo Boccacci were also the recipients of much applause and many recalls.

Continuing the subject, Correlation of Arts, the Music Study Club has been holding a series of most interesting and instructive Thursday morning meetings. In taking up the Idealistic, Schubert, Keats and Corot were grouped together. Mrs. E. L. Scouten, as leader, furnished an excellent paper and Fred Wiegand and his orchestra played some Schubert selections, including the Serenade and the Erl King. Mac Shackleford sang Schubert's Ave Maria and Rebecca Bazemore sang the Wanderer. At another morning meeting the Impressionistic group was taken up, including Debussy, Maeterlinck and Whistler. Mrs. Charles A. Brown led with a very able paper correlating the three, and musical numbers illustrated the program. A. G.

Boston, Mass.—(See letter on another page).

Bowling Green, Ohio, January 25.—The fourth number of the College-Community Lecture Course was given at the State Normal College, January 25. At this time Hinshaw's production of Mozart's Impresario was greeted by the largest and most enthusiastic audience that has filled the auditorium this season. The costumes and stage settings, fine intonation, good diction and excellent acting, together with the comparatively simple and tuneful music of the opera, made the performance entirely delightful. R. M. T.

Cheyenne, Wyo., January 22.—Mrs. Mackay of this city was the guest of the faculty of the Conservatory of Music of the University of Wyoming at Laramie, January 18. She was invited to sing at the annual concert of the department. She possesses a rich contralto voice of unusually wide range. The accompaniments were played by Miss Babbington, head of the piano department.

Mrs. Maurice W. Collins gave a program of songs on January 17, as the special guest of the Rotary Club of Rawlins. She is a dramatic soprano whose charm of manner adds much to her delightful singing. The Wind's in the South and The False Prophet, by John Prindle Scott, and Sunlight (Harriet Ware) won for Mrs. Collins a remarkable demonstration. Mrs. H. L. Vaughan, as accompanist, shared the honors. W. L. L.

Chicago, Ill.—(See letter on another page).

Cincinnati, Ohio.—(See letter on another page).

Coldwater, Mich., January 27.—The concert given by Arthur Kraft, tenor, and Robert MacDonald, pianist, at Tibbit's Theater, January 23, was the last of the series arranged by the Fortnightly Club. The whole season has been a remarkable success and Mr. Kraft came as a fine climax to the many musical treats the club has offered. The sweet quality and excellent timbre of the tenor's voice made the Old English group, with which he opened, a special pleasure. The aria, Le Reve, from Manon (Massenet), was exceptionally well handled. Songs by Paulin, Lalo, Schumann and Schubert and a closing English group by McGill, LaForge and Cox made up the rest of his program. Mr. MacDonald was an efficient accompanist and proved to be a soloist of unusual ability, by his rendition of Scarlatti, Liszt, Leschetizky, Moszkowski and Debussy numbers. Both artists were generous with the encores the enthusiastic audience demanded.

The program of the regular meeting of the Fortnightly Club, January 23, featured English music. It was in charge of Miss Ralph, Mrs. Charles King and Miss Tribolet. An interesting innovation was the presentation of a group of old English singing games, under the direction of Miss Faust,

public school music supervisor. Those participating in the games were: Ruth Kitchel, Janet Randolph, Lucia Eaton, Jean Phelps, Kathryn Calkins, Mona Flanders, Phyllis Shattuck, Helen Warner, Allene Swain, Majorie Carroll, Mary E. Gibson, Gwendolyn Moore, Harriette Abbott and Elizabeth Hutchins. Piano solos were rendered by Thelma Corliss and Genevieve Felland. The latter is a new member of the club and made a pleasing impression in this, her first appearance as a performer. Her numbers were Pierrot (Cyril Scott) and Shepherd's Hey (Percy Grainger). Hazel Weage sang a solo and Mrs. Shattuck gave two whistling solos. Fanny Newberry's paper was the central feature of the program. It was excellently and concisely written and gave an entertaining history of English music.

The pupils of Mrs. Stephen C. Rose gave a recital, January 20, presenting a most interesting program of piano and vocal numbers. William Mitchell gave a pleasing performance of a piano selection by Spindler, and played a duet arrangement of Bohemian folk songs with Richard McConkey, who later played several solos. Marion McCort and Eunice Mary Watson sang some little songs together and also gave piano numbers. Maxine Waffle played two piano solos and Mary Louise Clarke appeared four times. One of her numbers was a Canon which she was able to transpose to any sharp key the audience might request. This feature gives evidence of the thoroughly musical training Mrs. Rose's pupils get. F.

Dothan, Ala., January 15.—The Dothan Harmony Club celebrated Alabama Day fittingly, by presenting a program by local composers and poets with John Proctor Mills, poet-composer from Montgomery, as guest artist. A talk by Mrs. M. C. Rowe on Alabama composers prefaced the program. Mr. Mills' rendering of his poems, songs and piano compositions comprised half of the program. All of the numbers were well received and at the end he was accorded an ovation. Mrs. W. S. Wilson presided at the piano for two of her vocal compositions, a duet sung by Mrs. Logue and Mr. Garfield, and a song, the words of which are by Mr. Mills, who expressed himself as being highly gratified with the setting. Mr. Garfield, who has a fine tenor voice, gave it an excellent rendition. A trio composed by Mildred Adair was sung by Mrs. Gaines, Mrs. Troy Lewis and Mrs. Paschael; her musical reading was given by Mrs. Wiley Deal. The composer was at the piano for both numbers. Three poets gave groups of original poems: Scottie McKenzie Fraser, Mrs. E. S. Ford and Kate Downing Ghent. Mrs. Ghent's work shows exceptional promise and efforts are being made to bring her before a large public.

The interest the club has shown in local talent is probably directly responsible for its development. The Year Book which has just come out indicates that this year's study is to be devoted to American composers and compositions.

Mr. Mills gave a short talk before the student body and faculty of the Dothan High School, adding a short program of poems and songs. This was one of the series of monthly lectures by prominent men.

The Kiwanis invited John Proctor Mills to be guest of honor at their birthday dinner. Mildred Manning, supervisor of Public School Music, and possessor of an excellent soprano voice, sang several numbers and Mr. Mills recited some of his poems. T. P. A.

Harrisburg, Pa., January 26.—Thaddeus Rich's string quartet received one of the heartiest receptions accorded musicians here in months when it appeared, January 25, at Technical High School. It was the third of a series of concerts arranged by The Patriot and The Evening News, co-operating with the department of extension activities of the Harrisburg public schools. Hans Kinder, former first cellist with the Philadelphia Orchestra, was given an ovation. Harry Aleinikoff played second violin and Romain Verney, viola.

Fourteen-year-old Miriam Beisser, of this city, was the feature of the radio concert broadcasted recently from station 32D. Miss Beisser sang Good Bye (Tosti). The Aeolian Chorus, under the direction of Florence Ackley Ley, also sang several numbers. The concert program was broadcasted under the auspices of the Community Service Bureau of the Harrisburg Chamber of Commerce.

A large audience heard the recital last night in Troup Brothers' music hall, given by Mary Buttorff and Harold Walsh. Mary Jelley and William Bretz were the accompanists.

Many promising Irving College students appeared in the Wednesday afternoon recital of the departments of voice, expression, organ and piano. Among those participating were Elizabeth Henry, Susan Philips and Miss Pauline Hege. K. S. T.

Indianapolis, Ind., January 23.—Mozart's Impresario was presented January 16 by Percy Hemus, baritone, and the excellent cast which surrounds him. This clever and singable opera comique presents interesting situations, expertly handled, and the large crowd that gathered in Caleb Hall testified to its enthusiasm by hearty applause. The work was excellently sung and acted by Mr. Hemus, Lottice Howell, Hazel Huntington, Thomas McGranahan and Francis Tyler. The accompanist was Gladys Craven.

The prize to be given to the winning young violinist in the state contest for young professional musicians, sponsored by the Federated Music Club, will be known as the Hugh McGibeny Violin Prize. The prize is being given by Thaddeus Rich, concertmaster of the Philadelphia Symphony Orchestra and assistant conductor. Dr. Rich received his early training in Indianapolis under Mr. McGibeny, who is head of the violin department of the Metropolitan School of Music and has produced many notable successes in the violin world, among whom are Eddy Brown and Ellis Levy. It is with a desire to honor Mr. McGibeny that Dr. Rich has offered this prize. The state contest will be held in March with Hazel Simmons-Steele as chairman.

The Matinee Musicale presented, as the second of its artists' concerts, a recital by Mieczyslaw Münz, who played a fine program and was well received.

Audrey Call, of Marion, Ind., was given an appearance at the last meeting of the Matinee Musicale. Miss Call was the prize winner at the national festival held at Buffalo,

N. Y., last October. She is eighteen years old and in many ways a remarkable violinist. She was cordially received in her appearance before the club. All her training has been obtained from P. Marius Paulsen, head of the violin department of the Indiana College of Music and Fine Arts.

Richard Hale, baritone, made a successful appearance before the Matinee Musicale recently.

Ruth St. Denis, Ted Shawn and the Denishawn dancers gave a delightful program under the auspices of the Ona B. Talbot Fine Arts Association, which bureau has recently presented Rachmaninoff in recital. He played to an immense and enthusiastic audience.

The Indianapolis Maennerchor, one of the oldest clubs of the city, is having an unusually attractive course of concerts this season. Recently the Flonzaley Quartet made its fourteenth appearance before the organization. The last concert was given by Ernest Hutcheson, pianist, and Samuel Gardner, violinist, who were heard in a program both meritorious and inspiring.

Charles Courboin, organist, gave a program under the auspices of the local chapter of the American Guild of Organists. This was one of the finest organ recitals ever heard in this city.

Bernard Olshansky, baritone, assisted by Katherine Pringle, violinist, and Josef Martin, pianist, appeared in a successful recital, recently.

The Harmonie Club, which is devoted to the study of opera, had for its last program Mozart's Così Fan Tutte. The story of the opera was told by Mrs. Carroll Carr. Musical numbers were given by Helen Warrum-Chappell, Mrs. Clyde Titus, Mrs. H. B. Caldwell, Mrs. Don Tullis, Mrs. Charles Maxwell, Helen Smith, Mildred Daugherty, Marie Morrell, Yuba Willhite, Leona Wright, Jessamine Barkley, Norma Mueller, Mrs. F. T. Edenherter and Mrs. S. K. Kuick. G. H.

Jacksonville, Fla., January 25.—The Friday Musicale gave an excellent program, January 12, in observance of State Music Day.

Rosa Ponselle sang in the Armory, recently. William Tyroler was her accompanist.

Claire Dux, soprano, opened the series of concerts under the management of Davies & Davies, with a recital at the Duval Theater, January 8. Miss Dux sang five arias and completely captivated her audience. Herbert Goode, the accompanist, displayed excellent musicianship.

Lawrence Haynes, tenor, sang before a large audience at the Duval Theater, January 9. His program included French and Italian songs, a group of ballads in English and some operatic selections. Howard Mauncy was the accompanist.

Così Fan Tutte was presented in the Duval Theater, January 18. The cast included Irene Williams, Philine Falco, Lilian Palmer, Judson House, Lea de Hieropolis and Pierre Remington. Stuart Ross accompanied.

The Friday Musicale program, January 19, in the Woman's Club, was most delightful. Mrs. A. Coult, Gertrude Davies, Mrs. E. F. King and Grace H. Watson contributed selections.

Rachmaninoff was heard January 19 at the Armory. He played two of his own compositions which were well received. Jascha Heifetz played on his gorgeous Guarnerius violin at the Armory, January 22. Samuel Chotzinoff was a skillful accompanist. C. D.

Johnstown, Pa., January 18.—The Fortnightly Musical Club presented an excellent program at its first open meeting in Library Hall. Emma Louise Raab, violinist, offered several numbers which were most enjoyable; Gertrude S. Rohde and Rose B. Reim, sopranos, each sang a number; Kathryn Baylor Zerbe and Lee Overdorff played piano solos; Effie and Lillian Goughnour were heard in a piano duet, and Melba Druchenmiller Berkebile gave a group of readings.

A late composition by Hans Roemer, entitled Christmas Message, was sung in five local churches on Christmas Day by the following soloists: Gertrude Rohde, soprano; Ella Lotz, contralto; Helen Braley Cavanaugh, soprano; Wilma Swick, soprano, and Mrs. Smith, contralto.

A sound-proof radio studio has been constructed by the Penn Traffic Company, who will broadcast nightly between seven and eighty-three so as not to interfere with programs picked up from large cities. Local artists who wish to appear are offered a splendid opportunity of being heard by a large public. E. V. R.

Joplin, Mo., January 23.—The Fortnightly Music Club presented Toscha Seidel in recital at the High School Auditorium, January 22. He was accorded a very enthusiastic reception by the large audience and responded to several encores. The Indian Snake Dance (Burleigh) had to be repeated. His program included sonata in E major (Handel), concerto in B minor, No. 3, op. 61 (Saint-Saëns), nocturne (Chopin-Auer), Turkish March (Beethoven-Auer) and Gipsy Airs (Sarasate). J. B. V.

Kansas City, Mo., January 25.—Phillip Gordon, pianist, and Elinor Whittemore, violinist, recently began their tour of the Middle West with a concert given in New Ivanhoe Auditorium. An interesting program was much enjoyed here as it was in the Western cities where these artists have appeared. Mr. Gordon proved to be a careful and competent technician, never inclined to slight the content of his music.

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G. M. E.

McConnellsville, Ohio, January 20.—The concert given by the Muskingum Valley Music Club and Orchestra assisted by Martha Truppeer, coloratura soprano, and conducted by Omar Wilson, was one of the most enjoyable ever given here. The solos by Miss Truppeer disclosed a pure, fresh voice, excellent diction and interpretive qualities of a high order. Too much can not be said in acknowledgment of the work Mr. Wilson has done, assisted by Mr. Fayen, who played the accompaniments in his usual artistic manner.

R. M.

Montgomery, Ala., January 20.—John Proctor Mills, poet-composer, who is a resident of Montgomery, has been receiving signal honors in Cincinnati, Ohio. He recently appeared as guest-artist before the Union Central Glee Club, together with Grace Torrey Clyde, soprano, who formerly lived in Montgomery. Mr. Mills sang several of his songs and accompanied Mrs. Clyde's solos. He also recited some poems he has written.

A recital was arranged by Mr. Gray, organist at St. Paul's Cathedral, in honor of Mr. Mills. Mr. Mills supplemented an excellent organ program with a solo and Mrs. Clyde sang one of his sacred songs.

Dr. and Mrs. T. S. Stevens gave a dinner and musicale at their home. John Proctor Mills, the guest of honor, sang some of his songs with harp accompaniment and gave a group of poems.

P. M. T.

Newark, Ohio, January 25.—Mrs. Edgar Stillman Kelley, president of the State Federation of Music Clubs; E. H. F. Weis, president of the Ohio Music Teachers' Association, and Ora Delpha Lane, vice-president of the Ohio Music Teachers' Association, met in conference in Newark, January 25, to arrange for a joint meeting of the two societies in Zanesville, April 3, 4 and 5. At this joint meeting there will be a competition of State artists in piano, voice and violin contests, for cash prizes. Winners will be eligible to district contests and these winners become the contestants in the National.

T. T. F.

Palestine, Tex., January 23.—A recent recital given by pupils of Kate Hunter at her studio took the form of a Beethoven evening and was a remarkable exhibition of what school children can do when trained by a competent musician. Mrs. V. McInnis prefaced the program with a survey of the life of Beethoven. Miss Hunter then gave an explanation of the sonata form, as the ensuing program was to present whole or parts of seven Beethoven works in this form. Op. 81 (Les Adieux) was given by Leona Angly; op. 10, No. 2, by Verdel McCaffrey; op. 14, No. 2, by Elizabeth Link; op. 2, No. 1, by Virginia Andrews; op. 57 (Appassionata), by Philip Ezell, op. 110, by Mrs. Will Bassett, and op. 31, No. 2, by Leona Angly.

H. K. S.

Regina, Sask., January 22.—The province's annual musical festival is to be held this year at Prince Albert. Chief Justice Brown of Regina is interested in getting as many from the Capitol City to attend as possible.

The Choral and Orchestral Society gave a very successful musicale in the banquet room of the Regina Trading Company. The program, under the direction of W. C. Mills, was given by the orchestra members, assisted by the Capitol Theater orchestra, W. Knight-Wilson conductor. The proceeds are to defray the expenses of a trip to the musical festival, where the Choral and Orchestral Society will take part in the competition.

R. G. B.

Richmond, Va., January 25.—Jascha Heifetz made his first appearance in Richmond, recently, at the City Auditorium, before two thousand people, giving a program including Tartini (sonata in G minor), Wieniawski's concerto in D minor, and the Chopin D flat major nocturne. His concert ended with the Bazzini Ronde des Lutins, which he executed in brilliant fashion.

Olga Samaroff gave a recital at the Jefferson Auditorium for the Musicians' Club of Richmond. Her principal number was the Chopin B flat minor sonata, which she played with breadth and clarity.

Rachmaninoff followed Samaroff and also played the Chopin sonata in B flat minor. This artist made a great impression here with Liszt's Campanella and other numbers.

Mrs. Horace Dowell presented a group of her pupils in opera arias, duets and a cantata by Horatio Parker—Alice Brand. Solo parts in the latter were taken by Eleanor Parrish, soprano; Emma Bell, contralto; J. Gordon Thomas, tenor, and Horace K. Dowell, bass. The following also appeared: Mrs. Edward Kidd, Claire Dixon, Maurice Tyler, Theo. Wooten, Mrs. George Harper and Elizabeth Stiles.

The Apollo Club made its first appearance at the morning recital of the Musicians' Club of Richmond. This newly organized chorus sang three numbers. They followed a miscellaneous program given by Mrs. J. S. Davis, pianist; Mrs. George K. Harper, soprano; Mrs. J. B. Hunley, contralto; Adele Lewitt, violinist; Mrs. W. R. Trigg, Jr., mezzo soprano, and Ann C. Powers, pianist.

The Apollo Club furnished the entire program for the monthly musical afternoon of the Woman's Club, January 22. Songs by both ancient and modern composers received much favorable comment. The club was directed by C. H. Ashburn, Jr., in the absence of James Womble, who was ill. Those assisting were Mrs. Charles L. King, mezzo contralto, and Adele Lewitt, violinist.

J. T. H.

Salt Lake City, Utah, January 23.—The Musical Arts Society offered the Charles Hackett concert at the Tabernacle as the second attraction of the season. The audience applauded warmly, calling for numerous encores which were graciously granted. Special commendation is due Gordon Hampson, Mr. Hackett's pianist, for the fine intelligence shown in handling the accompaniments.

The Ogden Municipal Male Chorus of 110 voices, formed and sponsored by the mayor and city commission, gave its initial concert at the Orpheum Theater in Ogden. C. Angus Wright is president and manager of the chorus, and the directorate includes a member from each of the following clubs: Commercial, Weber, Rotary, Progressive Business, Kiwanis and Lion's.

Elva R. Evans, soprano, at her recent recital at the Ladies' Literary Club gave evidence of excellent musicianship and versatility. Miss Evans sang three groups of

songs in French, Italian and English. Nora Cannon, cellist, contributed several numbers. Frank W. Asper, pianist, was an able accompanist.

The annual performance of Handel's Messiah was given at the Tabernacle on New Year's Day.

The Collegiate Music League, was organized for the purpose of bringing to the students of the Salt Lake high schools and the University of Utah the best musical programs at a nominal price. Representatives from the high schools, colleges and the university have discussed the question of finance with the officers of the league, with the result that the concerts are offered at ten cents per student. The entire amount for the Irish Regiment Band, the attraction presented to the students on January 26, was subscribed before the concert.

E. S. C.

Samson, Ala., January 24.—A Musicales Tea was given at the studio of Mrs. Phonso Kilgore when she presented the following students in a program of readings, piano and vocal solos: Verabel Johnson, Esther French, Alverta Martin, Johnnie McLaney, Johnnie Rushing, Elizabeth Billingsley, Gladys Parker, Doris Nell Brunson and Mayme Rosa Farmer.

J. P. M.

San Diego, Cal.—(See "Music on the Pacific Slope").

San Francisco, Cal.—(See "Music on the Pacific Slope").

Sioux Falls, S. D., January 25.—Much interest is shown in band music here. A junior band is being formed under the direction of Mr. McClung, the present director of the Municipal Band.

The Augustana College band concert, Carl Youngdale director, drew a very large audience, January 19, and was undoubtedly one of the best concerts ever heard at the college.

Many local musicians and members of musical clubs have been heard over the radio. Two programs are broadcasted weekly from the studio of the Williams Piano Company.

Orville Rennie, Eddie Geddes and Adeline Barr are to enter the Young Artists' Contest, which will be held by the National Federation of Music Clubs.

A course in harmony, which was introduced into the high school curriculum this fall, has interested a great many students and been very successful. Local music clubs are making extensive study of the history of music.

V. P. E.

Tuskegee, Ala., January 25.—The Sappho Club was entertained at the home of Mrs. S. P. Hearn, recently. Famous Singers was the subject under discussion. Papers were read on Adelina Patti, Queen of Opera of the Last Century, by Mrs. T. F. Taylor; Ernestine Schumann Heink, sketch and selection—Mrs. G. C. Thompson; Three American Singers, Geraldine Farrar, Olive Fremstad, Lotise Homer—by Mrs. R. M. Boys; Amelita Galli-Curci—Mrs. L. W. Johnston.

I. P. M.

Washington, D. C.—(See letter on another page).

Wetumpka, Ala., January 27.—The opening meeting of the Wetumpka Music and Magazine Club was held at the home of Mrs. M. D. Still, and the following officers were elected for the new season: Bonnie Huff, president; Mrs. C. E. Greene, first vice-president; Mrs. A. Carnes, second vice-president; Mrs. J. Bruce Airey, third vice-president; Lucy Loyd Tate, active secretary; Mary Cantelon, corresponding secretary, and Mrs. Charlie Lancaster, treasurer. A juvenile club has been formed under the direction of Mrs. C. E. Greene and an assistant.

An interesting play, A Little Bit of Everything, was given by the members of the Junior Music and Magazine Club, January 10, in the auditorium of the State Secondary Agricultural School, under the direction of Mrs. Greene.

J. P. M.

Youngstown, Ohio, January 22.—Frieda Hempel held her audience spellbound through the entire program presented here recently. Whether it was the perfection with which she sang the Mozart aria, the shining gladness of Oh, Had I Jubal's Lyre, the interpretations of Schubert, Schumann and Mendelssohn lieder, or the pyrotechnics of the Echo Song, the Bird Song and the Carnival of Venice, everyone listened with eagerness and burst forth in hearty applause at the close. The audience filled every seat of the auditorium, as many seats were placed on the stage as possible, and many people stood in the rear. Coenraad V. Bos at the piano is always a delight. He gave a couple of Chopin numbers plus Chaminade's Pierrotte for encore. Louise P. Fritze played the flue obligato and two solo numbers, adding the Godard Allegretto.

It was a glorious comeback that Ernestine Schumann Heink staged at the Park Theater, January 17. Thoroughly recuperated from her recent attack of pneumonia and restored by two months' rest, this marvelous woman was not only in splendid voice, but also in ebullient mood. For her first group she sang Ah, Rendimi (from Rossi's Mitrane) and the famous contralto aria from Samson and Delilah (in German instead of French). MacDowell's Thy Beaming Eyes was added. A group of German lieder followed by Beethoven, Schubert and Brahms and the sixteenth century Spinnerliedchen with Ardit's Bolero and By the Waters of Minnetonka for encores. The Cry of Rachel was the outstanding number of her final English group. Schumann Heink loves the boys and she always picks a handsome one to be her assisting artist. Charles Carver is handsomer than all the rest and has a genuine bass voice. Katherine Hoffman at the piano is always a definite artistic quantity. She played splendid accompaniments.

Music hath charms to fill the Park Theater with echoing ovations two nights in succession. Margaret Fownes Hamilton and the Cleveland Symphony Orchestra followed Mme. Schumann Heink, and were greeted by the largest audience ever gathered here for an orchestral concert. The program began with Bizet's Patrie overture. A rousing number this, colorful, interestingly written and reminiscent of Berlioz's Rakoczy. The César Franck symphony followed. Margaret Fownes Hamilton aroused great enthusiasm by her masterly performance of the Chopin E minor concerto.

Pasquale Tallorico played at Ursuline Hall, January 18, before a most attentive and appreciative audience. It is remarkable how this pianist not only maintains but continues to improve his splendid command of pianism with his many hours of teaching at the Peabody Conservatory. Each time he plays here he plays an entirely new program.

(Continued on page 58)

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OPINIONS OF THE PRESS

Richard Crooks Again Proclaimed "Sensational"

"The opening strains of the famous tenor aria, sung by the sensational singer, Richard Crooks, were interpreted with a clear quality of tone and expression which more than fulfilled the expectations of the audience." The preceding sentence appeared in the Worcester (Mass.) Evening Gazette after Richard Crooks had sung there in The Messiah, December 28. And both the Evening Post and the Daily Telegram concurred in this critical opinion. More praise from Rochester follows:

Mr. Crooks has a luscious tenor of incredible sweetness, but still ample enough to be fitted for the exacting demands that Wagner makes upon his heroes. He is a singer whose future career will be watched with interest.—Rochester Evening Journal, December 1.

Richard Crooks is a tenor good to listen to. His voice in the Meistersinger music was delightful. Quality and intonation and nuance were excellent. He sings, too, with a fervor and moving sincerity that win hearty appreciation. He has good command of his mechanics and his singing of text is what is wanted and not always to be had of a singer. The trying Siegfried score he sang no less carefully and less intelligently than the Frize Song. It was plain that Mr. Crooks had definite knowledge of the proper effect to be achieved.—Rochester Democrat and Chronicle, December 1.

Young Mr. Crooks quite amazed his hearers with the fresh vigor and golden tone of his voice. He has acquired a technical equipment that surely will carry him to wide recognition. He sang entirely without score, revealing a mastery of phraseology and diction that seemed to denote many years of study. Above all that, he sings with spontaneous energy, a youthful voice and an unaffected ease, apparently born to an irresistible impulse to sing, that commands attention and admiration. In addition to the Siegfried number, Mr. Crooks charmed with his singing of the incomparably beautiful Prize Song from The Mastersingers, in which he won such sincere applause that he was obliged to return again and again.—Rochester Herald, November 29.

Mr. Crooks has an amazing voice. His singing, which is mature and highly effective, is marked by intelligence and great dramatic fervor. His German is remarkably good for an American youth, and his familiarity with the Wagnerian style shows the results of study and hard work. Such vigor and authority as are possessed by Mr. Crooks should carry him far. His promise is unquestionable.—Rochester Times-Union, December 2.

Gustaf Holmquist a Fine Messiah Artist

Having established an enviable reputation as an oratorio artist par excellence, Gustaf Holmquist is much in demand, and the bass-baritone has a record number of Messiah performances to his credit. On December 15, Mr. Holmquist sang The Messiah in Ottumwa (Ia.); again at Dubuque (Ia.), on December 27, and with the Salt Lake Oratorio Society in Salt Lake City (Utah) on January 1. What the critics had to say of his splendid work on these occasions is appended below. Mr. Holmquist gave a recital for the Treble Clef at Beloit (Wis.), on January 17.

Gustaf Holmquist, the only soloist who was a stranger to the Salt Lake City public, proved himself the best Messiah basso the society has yet engaged. In voice, mastery of the bass role, technique and dignity without affectation, Holmquist's interpretation won the hearty commendation of chorus, soloists, conductor and audience. After his first air, The People That Walketh in Darkness, there never was any doubt as to how his part of the program would be handled. His most difficult parts, Why Do the Nations Rage? and The Trumpet Shall Sound, demonstrated his artistry.—Salt Lake Tribune, Salt Lake City, Utah, January 2.

The soloist new to Salt Lake was the basso, Gustaf Holmquist, and he made a most favorable impression. His voice, the mastery of his role, technique and dignity of rendition won the hearty approval of his audience, fellow soloists and society members. His voice showed a remarkable finish, was especially effective in Why Do the Nations Rage? and The Trumpet Shall Sound. His diction and enunciation in these difficult numbers were excellent, and from the first air he displayed an unusual sureness and brilliancy of rendition and interpretation.—The Deseret News, Salt Lake City, Utah.

Singing the bass recitatives and arias was Gustaf Holmquist. He was no stranger to Ottumwa. A number of years ago he appeared at the same theater in which he sang last night in a May Festival program, and not so long ago was here at the First Lutheran Church. . . . He was given pronounced applause. His new friends were equally spontaneous in their commendation of his work with those who knew he would please and have longed for the time when they might hear him once more. . . . With an excellent voice of extended range and, particularly in the upper tones, of rich, expressive quality, with the requisite poise and routine, Mr. Holmquist was able to show extreme individuality in his work.—Ottumwa Courier, Ottumwa, Iowa, December 16.

Earle Laros Popular in Greensburg

After the piano recital that Earle Laros gave recently in Greensburg, Ind., he immediately was reengaged for another on the following Sunday afternoon. His tour was so arranged that he was able to keep this date, and he appeared in an entirely different program. The chief number was the Beethoven sonata, Opus. 111. In reviewing the concert, the Greensburg News of January 8, said:

The immense audience, eager with delighted expectancy, that assembled to hear Earle Laros, pianist and composer, was an emphasized testimonial of the high place Mr. Laros has won for himself here, not only among musicians, but those without technical knowledge, who delight in hearing him.

It was a memorable experience to be borne on the wings of music to the realms of the sublime—and the perfectly chosen numbers of Sunday's program seemed to lend themselves to the sanctity of the day; for at the call of this master pianist, one could hear streams rippling through the meadows, the call of the lark, the fall of waters at the fountain, and the clear soft tones of chimes in some distant cathedral. Music is one of Heaven's greatest gifts, and those who were present at yesterday's concert, were privileged again to realize this while being transported to the classic heights of inspirational compositions through the interpretation of Mr. Laros.

He possesses the touch that brings forth the subtlest and most delicate harmonies in all their elusive beauty and the force and power that masters the intensely dramatic passages. He is an artist whom one can listen to again and again—and still wish for more.

Konecny on Coast to Coast Tour

Josef Konecny, Bohemian violinist, and his associate artists—Esther L. Lash, soprano, and Margaret Gary, pianist—are making a coast to coast tour this season, from the State of New York across the continent to the sunny shores of California. Prior to the holidays a total of forty-seven concerts were given in the central west and east. Since the first of the year they have been concertizing in the far west. The following excerpts from the press tell their own story:

From fleet arpeggios to broad sweeps of dynamic chords, the violin recital was brought to a climax in the concerto in D minor of Vieuxtemps.—Marshalltown (Ia.) Times-Republican.

Faultless execution and a wondrous tone—ravishingly beautiful when the composition requires and scintillatingly brilliant in the bravura passages—won the heartiest approbation of his hearers.

Konecny is a serious, scholarly musician, who puts his whole soul into every sweep of his responsive bow.—Columbus (Neb.) Daily Telegram.

He was greeted by a packed auditorium. . . . Konecny proved himself a thorough master of the violin.—Colorado Springs (Col.) Daily Gazette.

Beautiful indeed was the music from the bow of Josef Konecny. . . . Perfect in interpretation, finished in production, brilliant in execution, the well-selected variety of compositions delighted and satisfied the ear.—Fort Collins (Col.) Express.

Konecny is probably the most finished and able violinist ever to have appeared in Fort Morgan, and the concert was the big musical event of the season.—Fort Morgan (Col.) Times.

Comment heard after the recital would indicate that this concert was conceded to be one of the finest things in a musical way that ever has come to Sterling.—Sterling (Col.) Evening Advocate.

A musical program of unusual merit.—Cheyenne (Wyo.) State Tribune.

Of the violin numbers played by Konecny, Vieuxtemps' concerto in D minor was probably most demonstrative of his technique and interpretative powers. He played it with great dramatic strength and technical brilliancy.—Salt Lake City (Utah) Daily Telegram.

Konecny played with ease and a mastery of technical difficulties. The Phantom Caprice of Paganini (No. 6) was a gem as played by Konecny.—Salt Lake City (Utah) Deseret News.

Jean Barondess, Product of Samoiloff, Wins Success in Cairo

An outstanding success of the operatic season in Cairo is credited to Jean Barondess, American soprano, who received all her training in America under Lazar S. Samoiloff, her only teacher. Miss Barondess in a letter to Mr. Samoiloff, telling about her appearances in Cairo, says:

My good luck in this company started with the last thing in the world I ever dreamt of—Tosca—which I didn't have in my contract. In Alexandria, I sang only twice in Pagliacci, so I used my time for study and worked on Tosca and Butterfly. They came to me three hours before the performance to say the soprano was hoarse, and would I help out, with only a piano rehearsal? I said "Yes." I didn't expect anything, but would consider it an orchestra rehearsal, I had seen the world's best in the part, and I had a few ideas of my own I sort of liked, so, weak in the knees, I went.

I had applause every single spot, and in the last it took me some time to join the tenor who was waiting for me in open scene, and you ought to hear the special round of applause I got, and "Bravo Barondess" and "Bene Barondess!" I felt good then. The managers were all excited and came rushing in to thank me, and said if they hadn't known the circumstances under which I did the performance, they would never believe it was my first. The maestros said only an excellent musician could have done that, that I was the first soprano who ever sang the second act in perfect tempo. You know how difficult it is, and I never made one error. They told me the part was mine. I did it three times by request. I like the part, it suits me well, and here's the funny part; everyone says I make love so well they envied the tenor. I enjoyed that for your special benefit, because you always said I was so cold.

After that they worked me to death. I sang three, and sometimes, four times a week. I caught a heavy cold and was not well but sang successfully just the same. But, except when in the theater, I spent most of my time in bed.

In six weeks in Cairo, here is my record: Three appearances in Pagliacci, three Tosca, three Michael, two Marguerite, two Boheme.

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one Lohengrin, one Butterfly. Yes, I did Butterfly on twenty-four hours' notice with one piano rehearsal and had a tremendous success all the way through, but from trying to be smaller, I had some cramp in the legs. Everyone is astonished at me. They say I was born for the stage. I know now why I was cold; I simply didn't understand the language or the spirit of it; now that I do, everything is clear as day, and acting is only common-sense.

The Lohengrin was a request performance, under the patronage of S. E. Don Silvio, F. Vallin, Ministre Plénipotentiaire d'Espagne, for the benefit of Le Société de Bienfaisance Espagnole. They requested me for Elsa. It was a big night, with the theater decorated with the Spanish national colors throughout and all the dignitaries present.

Alice Gillen Scores in Concert

Alice Gillen, a young and very promising soprano, gave a recital in the High School Hall, Hempstead, L. I., the evening of January 8. That she won a decided success may be inferred from the following notice, which appeared in the Brooklyn Eagle, January 10:

Under most favorable auspices, Alice Gillen, daughter of the late Henry and Mrs. Gillen of East Fulton street, made her musical debut to a large and appreciative audience at the Hempstead High School auditorium last evening. Miss Gillen possesses a soprano voice of remarkable range and she used it to good advantage in the large hall. She rendered a repertory of difficult selections, some requiring all the skill of her art. In the high notes Miss Gillen excelled, showing great promise.

She sang not only in English, but in French and Italian. She was assisted on the piano by Vito Carnevali and on the violin by Mrs. Mary De Lorenzo.

Miss Gillen has been heard in choir and concert work locally, but is making her debut last evening she evidenced an ability which may make her a leading soprano.

Perhaps her best rendition of the night, and which was a fine anticlimax to a debut so successful, was her singing of an aria from La Bohème (Mimi) by Puccini. True to her racial predilections and for the benefit of many of her audience, Miss Gillen scored with Moore's Last Rose of Summer.

Miss Gillen is a pupil of Mme. Valeri.

More Praise for Gay MacLaren

After Gay MacLaren's performance in Norwich, Conn., the Evening Record, December 14, had this to say:

An unusually enjoyable entertainment was provided by Gay MacLaren, dramatist, who presented 'The Governor's Lady,' by Alice Brady, at Slater Hall, Monday evening, as the second number in the Teachers' League course before a good sized and appreciative audience. Miss MacLaren showed herself to be the possessor of dramatic talents of the highest order. With no change of costume and without stage accessories, she interpreted eight characters with such faithful exactness as to arouse the unqualified admiration and approval of the house. . . . Miss MacLaren's mellow delineations could not possibly have been improved upon. Such was her artistry that the play unfolded with fine smoothness and precision and the absorbed attention of the audience was held from beginning to end. No scene was too difficult for her abundant powers. Keenly sensitive to every mood of the characters in the bright little play, she dominated every situation, welding all of them into a complete and perfect and brilliant whole. . . . Miss MacLaren won many warm admirers by her artistic performance, which was as clean-cut as a cameo, and easily the best thing done by any similar performer who has visited this city in recent years. It is hoped that she may be brought back at some future time, when another opportunity may be given to witness her incomparable work. Certainly the Teachers' League is to be congratulated upon providing such a completely satisfying attraction.

Montreal Likes Suzanne Keener

Suzanne Keener, the young soprano of the Metropolitan Opera Company, won the following criticism in the Montreal Gazette recently when she sang before a capacity audience in that city:

Before an audience which numbered approximately fifteen hundred people, Suzanne Keener, for two years a coloratura soprano in the ranks of the Metropolitan Opera Company of New York, gave a recital in the St. Benin Theater, Saturday night, under the auspices of the Montreal Women's Hospital. The fame of Miss Keener, who has both charm and voice, afforded an interesting subject for speculation. She undoubtedly has in her voice a beautiful instrument, and she has the divine spark which distinguishes the artist from the mere singer. She is on the threshold of a career. The quality of her voice tempts one to enthusiasm. It is a true coloratura soprano with birdlike purity and freshness in the upper register, and a richness and power in the lower. Vocally, Miss Keener was quite equal to the demands made upon her by such numbers as the Aria Constanze of Mozart, and the Proch Air and Variations, which were executed with brilliance and fidelity to pitch—while the legato portions were equally pleasing.

108 Concerts Since June for Sturkow-Ryder

Since June 1, Mme. Sturkow-Ryder, the pianist, has played at 108 concerts, and her audiences have numbered more than fifty-six thousand people, as it is estimated. Some recent press notices, appended here, attest to her success:

An audience of more than 1,600 people, which filled Memorial Hall, Tuesday night, was delighted with the entertainment given by Mme. Sturkow-Ryder. . . . Mme. Sturkow-Ryder's work went over "big," and she was forced to respond to many encores during the evening. She drew on the best known composers of classic and present times for her selections, and her rendition, technique and interpretations were superb—her style and personality dazzling.—Lima (Ohio) Gazette, November 30.

It is seldom that Mansfield music lovers have an opportunity of welcoming to the city such a pianist as Mme. Sturkow-Ryder. The capacity attendance, which filled the Opera House, and the applause, after each selection, was an evidence of their appreciation. One of her encores was Nevin's Narcissus, which was an especially delightful number.—Mansfield (Ohio) Leader, November 29.

Mme. Sturkow-Ryder played in Milwaukee, Wis., January 28, and in Eastern Ohio, January 30 and 31.

Gescheidt Artists in Demand

Richard Crooks, tenor, and Fred Patton, bass, both artists studying under Miss Gescheidt, have appeared twice in Port Chester within a few weeks, namely, as soloists at Summerfield M. E. Church (F. W. Riesberg, organist), and in The Messiah. Della Samoloff is another Gescheidt artist who is in demand. Some additional notices attesting to her success in Ottawa, Canada, last autumn, read as follows:

Miss Samoloff has a soprano voice of flexible quality and wide range.—The Ottawa Journal.

One of the features of the concert was the singing of the soprano, Della Samoloff, who gave excerpts from 'Il Trovatore.' Clarity in the upper register was one of the outstanding merits of her voice, and her interpretation of the operatic selection was much appreciated by the audience.—The Citizen.

Della Samoloff makes her first visit to Ottawa. . . . O Patria Mia, from Aida, was rendered in a voice of peculiar charm, clarity of tone and smoothness of texture.—The Citizen.

Milwaukee Enthusiastic Over Novaes

It was to be expected that Novaes should meet with an enthusiastic reception upon her first appearance in Milwaukee after her two years' absence in Brazil, but to have people lined up on the curb to catch a glimpse of the little

G. M. CURCI

pianist was an unexpected development. Margaret Rice, under whose capable management Mme. Novaes appeared, sent the following telegram to Mme. Novaes' manager, Loudon Charlton:

Novaes gave brilliant concert yesterday to capacity house. Completely captivated Milwaukee. Many encores. People lined up on curbstone to catch a glimpse of her.

Upon her return to New York February 24, Mme. Novaes will give her second Aeolian Hall recital, playing an entire Chopin program.

Another Success for Spalding

Albert Spalding, who played his fourth concert in Dallas, Texas, on January 24, added another success to the long list of brilliant triumphs scored by this artist this season, if one may judge from the attached criticisms:

No violinist of the most barometric temperament or unpronounceable name who has come to American shores in the past decade has drawn a tone of greater mellowness and more opulent beauty gladdened with greater artistic finesse than did Albert Spalding, America's own, at the City Temple, Wednesday night. The most spontaneous and tumultuous applause followed his offerings and continued in undiminished fury till encores were graciously conceded. For the fourth time, Dallas music lovers are indebted to the distinguished artist, America's greatest.

His is an artistry unmarred by the fetish of a foreign trademark, a manner unaffected, free from all the so-called artistic eccentricities. Aside from these very admirable truly American traits, he is the possessor of profound virtuosity and artistic keenness, all of which were fully displayed in his performance of the Mendelssohn concerto.—Dallas Times-Herald.

A young American artist of whom his countrymen may well be proud was presented in concert Wednesday night at the City Temple. His name is Albert Spalding. He is not only the greatest of American violinists, but one of the finest in the entire musical world.

Mr. Spalding is really a poet of the bow and painter of vivid, yet delicate tonal pictures. Such lightness, yet firmness of touch is unusual and his interpretations are not only original, but convincing. The brilliant young violinist responded with seven encores, including two after his final number—and the applause was heavy enough to have justified even more.—Dallas Morning News.

The young artist has a subtle touch almost unbelievable. He draws his bow over the strings and one is startled at the sheer sweetness of the pure tones which issue from his instrument. On his staccato measures he picks out the melody as sweetly as he plays it with his bow. His entire performance is so delightful that his hearers never seem to get enough.—Dallas Journal.

An Ovation for Galski in Oakland

"Galski's Songs Hold Auditors in Rapt Spell," so read one of the headlines in the Oakland Tribune on the day following the famous singer's appearance in recital in Oakland. The critic of that paper then went on to say in part:

Galski sang. For two delectable hours the Auditorium Opera House was vibrant with the magic of her song.

That she was gratified by the warmth of her reception in Oakland was manifested by a return of the Galski fire, revealing itself first as a spark about a fourth of the way through her program—a spark that glowed and grew and then flamed with the pristine Galski force until the Artist Galski stood forth in the majesty and power that made the Wagnerian roles of operatic history.

This artist, who first found herself in America as Elsa, was accorded an attention that was both devout and demonstrative. Her Eastbay auditors hung on each jeweled note, waited on each

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Werrenrath's Interpretation Perfect

On January 19 Reinald Werrenrath appeared in Keokuk, Iowa, and according to the Daily Gate City and Constitution-Democrat: "It was truly a triumph for the tall, fine-looking young American. Nothing like the ovation given him has been seen here in many a day or night. His enunciation was faultless, his interpretation perfect and his singing divine."

The Milwaukee Sentinel, January 26, says of him after an appearance in Milwaukee:

Werrenrath is a genuine singer—born so, and with that God-given love of song that insists upon his bringing to its interpretation the best and highest of which he is capable. There is no shoddy in the golden woof of his material, it is pure metal clear through and of the meticulous finish that makes his work the completely rounded art that it has become. He deserves the splendid place that he has won for himself by his genius and conscientious intellectuality.

Milwaukee audiences are doubtless like those that hear him elsewhere, utterly insatiable, and willing, apparently, to stay all night if he will continue to provide the reason.

Leon Sampaix Plays in Ithaca

Leon Sampaix, master teacher of the school of piano playing of the Ithaca Conservatory of Music, gave a piano recital in Conservatory Hall on January 11. He was greeted by a large audience and received a most cordial reception. The Cornell Daily Sun says:

The Conservatory of Music auditorium was crowded to the doors last evening by an enthusiastic audience to hear the piano recital by the celebrated Belgian pianist, Leon Sampaix. The program presented was one to tax the abilities of a great artist, including, as it did, the sonata, op. 37, of Tchaikowsky, a group by Chopin, the Blue Danube waltzes by Schulz-Evler, La Campanella by Paganini-Liszt, and finally the tremendous Fantasia Orientale of Balakireff. Mr. Sampaix's renditions were above reproach and the audience encircled him so enthusiastically that he was obliged to respond with the following selections: Rondo, Scarlatti; Waltz, Chopin; Polka, Rachmaninoff; Black Key Etude, Chopin, and Novelette, Madtner.

Claussen Has Gift for Oratorical Song

The following paragraph appeared in the St. Louis Post-Dispatch after Julia Claussen had appeared there January 23, as soloist with the Morning Choral Club:

Mme. Claussen's gift for oratorical song won a success to be remembered in Schubert's Der Erlkoenig, given as an encore during last night's concert of the Morning Choral Club, at the Odeon. She raised this famous ballad of Goethe into a miniature but terrifying drama, with a voice and mood for each of the characters—the narrator, the grave, unimaginative father, the sick, frightened boy cowering in his arms as their horse races through the night, and the seductive, menacing lit of the King of the Elves. The story grew with steadily mounting eloquence, and the climax of the child's death came with shuddering effect.

(Continued on Page 62).

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Heifetz and Rachmaninoff Give Successful Recitals—His Majesty's Canadian Grenadier Guards' Band Heard by Peers—Notes

Montreal, Canada, January 18.—Sergei Rachmaninoff, pianist, gave a recital at the St. Denis Theater, recently, to a packed house. He played several encores and, to the delight of all, finished with his famous prelude in C sharp minor, which brought him hearty applause. Louis H. Bourdon was the local manager.

Another well patronized concert under Louis H. Bourdon's direction was that given by Jascha Heifetz, at the St. Denis Theater. He received enthusiastic applause throughout the evening. His program was well chosen to please the audience.

GRENADIER GUARDS BAND CONCERT.

The second concert of the fourth season of His Majesty's Canadian Grenadier Guards Band, with J. J. Gagnier conductor, had as soloist Frank Pollack, tenor. The program included overture to Così Fan Tutte (Mozart), Rigaudon (Rameau), Blueette (for three flutes) and Babil d'Oiseaux (Lecail), in which L. Gagnier, A. Mignolet and W. E. Norton were the flutists, first suite in E flat (Holst), Largo (Dvorak) and the first Hungarian Rhapsody (Liszt). Mr. Pollack sang Una Furtiva Lagrima (Donizetti), Aubade Le Boyd (Lalo), Le Reve de Des Grieux (Massenet), Serment d'Amour (Thomé), Sylvia (Speaks), Invictus (Huhn) and Summer (Landon Ronald).

The third concert of the band was given January 7, with Mona Gondré, of the Theatre de l'Odeon, Paris, as soloist. This concert was honored by the presence of his excellency, the Governor-General of Canada, the Lady Byng of Vimy and Brigadier-General F. S. Meighen, C. M. G. The well selected program consisted of selections by Lacome, Tchaikowsky and Saint-Saëns. The conductor, J. J. Gagnier, and the band received the most generous applause.

GREGORIAN CHANT BECOMES OBLIGATORY.

Father Eudine, a Benedictine of Solesmes, France, is giving practical courses in Gregorian Chant in each individual parish in this city, this by order of Bishop Gautier, who has ordered the adoption of Gregorian Chant as obligatory where the necessary elements are at hand for its execution. The National Conservatory of Music in connection with the Montreal University is assisting Father Eudine.

NOTES.

A recital by Christina Barker, soprano, accompanied by George M. Brewer, was held at the Ritz-Carlton, December 14. The program was very artistic and appreciated by all attending. Mrs. Barker sang numbers by Liszt, Carey, Kelley, Gretchaninoff, Arnold Bax, Hué, Poldowski, Roger Quilter, Bantock and Frank Bridge.

The Apollo Glee Club, E. B. Chadwick conductor, gave a successful concert in the new hall of the Windsor Hotel, January 9. The soloists were George M. Brewer, pianist; Ethel Denault, contralto, and Florence Hood, violinist.

The pupils of C. Marier, teacher of singing, provided a charming evening's entertainment for their friends at the Salle Montcalm, recently. Air de la Poupée (Contes d'Hoffman) was sung by Therese LeFebvre. Madame La-Rivière sang Air de l'extase (Massenet), and Miss Guernon, contralto, gave Printemps qui Commence, from Samson and Delilah (Saint-Saëns). The program closed with the operetta in one act, Les Noces de Jeanette, by Victor Masse. The staging was directed by Mme. Maubourg. One of the former pupils of Miss Marier who has become well known is Sarah Fischer, now with the British National Opera Company.

DeWolf Hopper and his company were here for two weeks before the holidays. They are always well patronized and the operettas Mikado, Pinafore and Pirates of Penzance were greatly enjoyed.

A farewell concert was given at Aylmer, P. Q., by a Montreale, Madame de la Mothe, aged seventy-two. She was assisted by her daughter, Berthe de la Mothe, whose singing gave much pleasure. Madame de la Mothe's contralto voice has retained to a remarkable degree the quality and charm that made her so well known not only in Montreal, but all over Canada and the United States, particularly in California where she resided for many years.

The Delphic Study Club held its regular luncheon recently. A program illustrative of the work of French composers was given by Mary Izard, violinist; Margaret Mathewson, soprano; Helen Burns, contralto, and Edith Haines-Kuester, pianist.

The Metropolitan Choral Society of Montreal, which won a shield in the competition held in Ottawa last year, and the orchestra of the Canadian Pacific Railway Amateur Athletic Association gave a concert in Windsor Hall, which was greatly enjoyed. The program was made up of unaccompanied choral numbers, orchestral pieces and items in which the choir was accompanied by the orchestra.

Otto H. Kahn addressed the Canadian Club at its recent luncheon at the Windsor Hotel. The foremost men of the city were present in large numbers.

The Brassard Choir celebrated the César Franck centennial by a concert at His Majesty's Theater, last month. The program consisted of the oratorio, Rebecca, and three of the Beatitudes.

A recently published Christmas cantata for women's voices, There Is a Song in the Air, by Edith Haines-Kuester, was given by the Dominion Methodist and St. Andrew's Presbyterian Church choirs at the Christmas services. Mrs. Kuester, who is for the present making her home in Montreal, is an American composer whose songs have been introduced to English audiences with much success. M. J. M.

Samoiloff Artists Sing for Radio

Consuelo Escobar, Mexican coloratura soprano; Gita Glaze, soprano, and Avo Bombarger, tenor, sang at the concert given for the Westinghouse radio, Newark, on January 14, under the direction of Lazar S. Samoiloff, the well known singing teacher.

Mme. Escobar's beautiful voice was heard in the aria from Traviata, and a group of French and English songs,

which she sang with much artistry; she also sang a delightful Mexican song. Mme. Glaze sang the aria from Le Cid (Massenet), and a group of German and Russian songs; her voice is rich in quality and meets all the requirements of her emotional interpretations in a superb manner. Avo Bombarger sang the aria from Carmen and a group of English songs; his voice is vibrant and colorful, with high notes that really thrill.

Each of these artists showed their splendid schooling by the clearness of their diction and the ease and artistry with which they sang. They were well supported at the piano by Anne Wolcott, who played excellent accompaniments.

Before closing the program, Mr. Samoiloff spoke over the radio about voice culture and head resonance, and united with Mme. Escobar in The Crucifix, duet (Faure).

Numerous telephone calls and letters have been received congratulating Mr. Samoiloff on his work as a teacher.

Roxas Pupils in Europe and America

Emilio A. Roxas, who was coach and accompanist to Giovanni Martinelli for six years and is now associate teacher at the Rosati School of Singing, has returned from a short concert tour with Beniamino Gigli, whom he accompanied in Grand Rapids, Chicago, Cleveland, as well as at several concerts in New York, the most important being at the Bagby Musicale at the Hotel Waldorf-Astoria, two appearances at the Biltmore Morning Musicale, and at the Metropolitan Club.

Mr. Roxas has just been engaged as coach and accompanist to the new Metropolitan Opera tenor, Lauri-Volpi. Nobuko Hara, Japanese soprano, who has studied with Mr. Roxas in New York following her success in Madame Butterfly with the San Carlo Opera Company at the Manhattan Opera House, scored a triumph in the same role recently in Milano at the Teatro dal Verme.

Daide Dorlini, tenor, who studied with Mr. Roxas in Italy and recently scored success in Rigoletto and Bohème at Teatro Bellini in Naples, has been engaged to sing at the Coccia di Novara in Favorita and Puccini's Gianni Schicchi. He will also sing at the Teatro Comunale in Bergamo, and at the Teatro dal Verme in Milano. Results like these are very flattering to a teacher, and Mr. Roxas can point to many more such successes.

Mr. Roxas, strange to say, has been associated as accompanist, or coach, or both, with many tenors of international fame, among them the late Luca Botta, Giovanni Martinelli, Beniamino Gigli, and now Lauri-Volpi. Other pupils who are fast forging to the front are Leon Carson, tenor, and Inez Church, soprano, who will sing in joint recital for the WJZ radio station in the near future.

ACROSS THE COUNTRY

(Continued from Page 55).

in virtuoso style. The fantasia from Mozart's eighteenth sonata opened the program last night, followed by the Schumann toccata, op. 7. The program closed with MacDowell's Tragic Sonata, and a final group including Paderewski's Cracovienne Fantastique, a Roundelay (Palmgren), two Debussy numbers and a toccata by Ravel.

The Fisk Jubilee Singers presented a program of songs January 18, in South High School. This quintet of Negroes, one contralto, two tenors and two basses, gave Negro spirituals in quite an unforgettable way. The quintet sang without accompaniment and with fine tonal accuracy. R. M.

Lily Strickland and Her Pet Fawn

Lily Strickland, whose popular Bayou Songs have met with success on the programs of many famous artists, is spending the second year of her temporary residence in Calcutta, India. While there, she is devoting much time to the study of Oriental music.

Recently, Miss Strickland was surprised with the gift of a talisman in the form of a month-old fawn which was rescued by friends from panthers, while hunting in the Indian jungle. She has named it Lalla Rookh.

Norman Johnston Guest of Honor

Norman Johnston, baritone, was a guest of honor at the birthday luncheon given by the Life as a Fine Art Club, Hotel Astor, on January 10. Mr. Johnston sang a group of songs, among them Where're You Walk, Handel; Tally-Ho, Leoni; Vale, Kennedy Russel, and Come to the Fair, Easthope Martin. He was vigorously applauded and graciously responded with two encores. The luncheon was attended by about 350 people.

Ernest Davis Sings in Mt. Vernon

Ernest Davis, "America's popular tenor," added another link to his long chain of success when he gave a song recital in the Westchester Woman's Club Auditorium, Mt. Vernon, N. Y., on the evening of January 15. His program was an interesting one and included operatic arias and songs. Day, by Roth, and I Need Your Love and You, by Jewett, two of the programmed numbers, were dedicated to Mr. Davis.

Wittgenstein Contemplates European Trip

Victor Wittgenstein, American pianist, contemplates making a trip to Europe in June, and will give recitals in London, Paris, and possibly in several cities of Germany where he has played before. Prior to his European trip, Mr. Wittgenstein will probably go on a short concert tour in the early spring, this tour to embrace cities in the vicinity of New York.

Patton Singing King Olaf at Mt. Carmel, Pa.

Fred Patton, baritone, will sing a performance of Busch's King Olaf, at Mt. Carmel, Pa., on May 14. Recently the artist sang three important Messiah performances—in New York, Worcester and Port Chester, respectively.

Different Costumes at Nevin Recital

Olive Nevin will appear in three different costumes, representing the Three Centuries of American Song, at her recital with Harold Milligan on February 15, in Town Hall.

MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO HEARS ROSLING AND EMMA CALVE

San Francisco Trio Gives Second Recital—Notes

San Francisco, Cal., January 20.—Emma Calve's recent song recital was greeted by an audience comprised of many former admirers as well as a multitude of the younger generation who tendered her a spontaneous and hearty welcome. After singing many songs that she has made her own, Mme. Calve gave excerpts from Carmen. At the conclusion the applause was deafening; she created nothing less than a sensation. Ruth Hall proved an able accompanist.

VLADIMIR ROSING GIVES UNUSUAL RECITAL.

Vladimir Rosling sang at the Plaza Theater, January 16, in a most virile and dramatic fashion. The songs that Mr. Rosling offered were new to the concert goers of this city and they were made compellingly interesting by his unique manner of presentation and intelligent interpretations. Benjamin S. Moore was an excellent accompanist.

SAN FRANCISCO TRIO GIVES SECOND PROGRAM.

The second concert of its season was given by the San Francisco Trio, January 16, before a host of enthusiastic listeners. The program that Elsie Cook Hughes, William Dehe and William Larraie selected proved unusually entertaining. Mrs. Hughes, pianist, gave a splendid performance of Tchaikowsky's variations on a theme in F major, after which the ensemble played Wolf-Ferrari's trio in F sharp major, op. 7; in which full expression and fine balance were attained.

NOTES.

Selby C. Oppenheimer presented the 110th Regiment Irish Band, assisted by very able soloists, at the Arcadia Pavilion, January 19 and 20. The band played with finesse and great dash and earned a merited success.

Lucille Bresse Hammon was the soloist at the Sunday evening concert at the Palace Hotel, directed by Herman Heller. Mrs. Hammon's lovely soprano voice was heard in Massenet's *Il est doux, il est bon* (from *Herodiade*), and several English songs which were heartily appreciated by a large attendance. Mrs. Hammon was the soloist at a concert given by the members of the Camera Club January 19, where she duplicated her former success.

C. H. A.

BELLINGHAM NOTES

Bellingham, Wash., January 16.—An attractive musical program was given recently by three advanced pupils of Jacques Jon-Jerville, head of the voice department of the Cornish School of Music, Seattle, who comes to Bellingham for a day each week. Those taking part were Gertrude Nord, soprano; Lois Woodworth Grant, mezzo-soprano (a voice teacher of the local school of music faculty), and

Wallace Ferguson, baritone. Their selections of solos and duets were heartily applauded by the audience. Mrs. F. H. Whipple was an able accompanist.

The local Juvenile Band appeared in a concert, recently, at the Grand Theater. The program was interspersed with solo and group selections by individual members. Ahern's orchestra and Hildur Levida Lindgren, soprano, assisted. The program was given to provide funds for band necessities. Frank Bauldauf is the leader.

The Bensen Symphony Orchestra appeared at the Grand Theater, with Mme. Davenport-Engberg as soloist. The affair was largely attended and enthusiastically applauded. Mme. Engberg spent the early years of her life in Bellingham, teaching here for many years. Albert Bensen, director of the orchestra, was one of her pupils. Mme. Engberg, who claims the distinction of being the only woman director of a symphony orchestra in the world, directs the Civic Symphony Orchestra, Seattle. She formerly directed the Bellingham Symphony Orchestra. Composers represented on the program were Haydn, Sarasate, Hubert, Strauss and Offenbach. Mme. Engberg's numbers were by Paganini, Chopin, Brahms and Bazzini. Bellingham is proud of the Bensen Orchestra, which is composed entirely of local talent brought to a creditable degree of artistry by its organizer and director.

The students and faculty of the Bellingham Normal were delightfully entertained with a program under the direction of Jessie Ames Belton, head of the music department. Mary Passage and Marion Eager gave vocal solos, accompanied by Miss Belton; a trio of flute, violin and piano, composed of Carrol Haeske, Arthur Thal and Bernice Judson, gave ensemble numbers and flute and violin solos.

A program consisting of readings by Mrs. James Wilson, with piano accompaniment by Mrs. C. X. Larrabee, and a group of solos sung by Mrs. Victor H. Hoppe, accompanied by Edith Strange, was the entertainment offered by Chapter F, P. E. O., at its regular guest evening at the home of Mrs. C. K. McMillan.

The second of four musicales offered by the Garden Street Methodist Episcopal Church choir and assisting artists was given in that church's auditorium under the direction of Miss Lindgren, choir director, before a large and appreciative audience. Soloists were Mildred Byles, soprano; Doris Smith, contralto; J. B. Moen and Carl M. Erb, tenors; Wallace Ferguson and Lyman Judson, baritones. Accompaniments were played by Mrs. Frederick W. Nestle, regular church organist, Marion Westerlund and Alta Keough, violinists, and Zetta Squires, cellist.

L. V. C.

SAN DIEGO CHILDREN'S

CONCERT SUCCESSFUL

San Diego, Cal., January 16.—The first children's concert by the Los Angeles Philharmonic Orchestra was a tremendous success. The theater was thronged with youngsters, who listened intently and applauded vociferously. Every seat was sold long before the date of the concert and the pity is that the auditorium is not larger. Mr. Rothwell arranged a program of great variety and charm.

EXCELLENT SERIES CONCERT.

Mendelssohn's Scotch symphony is all too seldom heard, judging from the pleasure it gave the audience at the regular evening concert. It was given a finished performance by Conductor Rothwell and his men. The scherzo was played with real virtuosity and elicited a storm of applause. The sweeping phrases of Smetana's colorful *vtava* (from the symphonic poem, *My Fatherland*) also gave pleasure. Sylvain Noack, concertmaster of the orchestra, won new laurels for himself in Saint-Saens' *Prelude to Le Deluge*; enthusiasm was so insistent that the number had to be repeated. The program closed with Wagner's *Prelude and Love-Death* from *Tristan and Isolde*. Appreciation of the music offered in these concerts is rapidly growing, a change is quite perceptible in the attitude of the audiences, for there is more real response.

MORE MUSIC FOR CHILDREN.

An interesting program, Music for Young and Grown-up Children, was presented by local musicians for the Amphion Club. Dolce Grossmayer was directly responsible for the arrangement of the recital and appeared in the triple role of pianist, accompanist and composer. Assisting her were Anne Bunting, soprano, and Ritza Freeman Reardon, story-teller. A group of Miss Grossmayer's songs proved to be charming and full of humor. Mrs. Reardon, in her picturesque Russian costume, was a joy to behold. The large audience had a very good time.

E. B. B.

SPOKANE NOTES

Spokane, Wash., January 11.—The Spokane Symphony Society, Gertrude L. Huntington, secretary, and George Greenwood, treasurer, are sponsoring the Spokane Orchestra of forty-five members under the leadership of Leonardo Brill. This is the third season for the orchestra of which Spokane is quite proud, supporting it entirely by subscription. A program given January 7 was decidedly of the French school.

The S. Herbst String Quartet (organized over a year ago by Gottfried Herbst, former head of the violin department of Washington State College), is giving a series of Sunday afternoon recitals. Members are Gottfried Herbst, first violin; Fred La Fono, second violin; Ferdinand Sorenson, viola, and Julius Blinn, cello.

Mischa Elman delighted his audience with an excellent program January 10. He was generous with encores, giving six in all. Josef Bonime proved an ideal accompanist.

D. B. K.

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I SEE THAT

Paderewski will give another recital in New York on April 22.

Robert Leonhardt, for eight years baritone at the Metropolitan Opera House, died on February 2.

Leopold Stokowski is back from a flying trip to Europe. The Goldman Band will go on tour before its annual summer season in New York.

Sousa and his band will begin a transcontinental tour late in July which will cover a period of eight months.

Mme. Charles Cahier is singing not less than five times in six weeks in New York.

Norman Johnston was a guest of honor at the birthday luncheon of the Life as a Fine Art Club.

The American Music Committee of the New York State Federation of Music Clubs aims to further the cause of American artists and composers and American music.

Samuel Baldwin gave his 872nd organ recital on February 4. A president's reception was given by the Women's Philharmonic Society to Leila Hearne Cannes.

An all-American program was given by F. W. Riesberg at Port Chester.

Five of Dudley Buck's pupils were heard in an hour of music on January 30.

Cologne hooted and ridiculed a performance of Schönberg's Five Orchestra Pieces.

Harriet Van Emden will return to America in 1924 for a tour under the management of Daniel Mayer.

Harold Lindau, an artist-pupil of Cesare Sturani, is winning new laurels in opera in Italy.

Tannhäuser was revived at the Metropolitan on February 1; it had not been performed there for eight years.

The Ondrick School of Violin Art, Boston, is about to open a branch in New York.

The dates for the forthcoming festival in Ann Arbor, Mich., are May 16-19.

Dorothy Jardon has signed contracts with Marcus Loew for a tour of his large motion picture theaters.

Frederick Gunster has been engaged for the Syracuse Festival, May 1.

Joseph Hollman will leave shortly on a trip to Japan.

A list of the European Festivals scheduled for this summer will be found on page 5.

Mme. Sturkow-Ryder has played at 108 concerts since June 1.

Arturo Papalardo won success conducting the Washington Opera Company in a performance of Rigoletto.

Ted Shawn to the Rescue

Ted Shawn scored a remarkable personal triumph and the entire Ruth St. Denis Company showed the gripping quality of its artistic performance recently at Portland, Me., when due to a train derailment the baggage car of the company containing the scenery and costumes did not reach Portland until nine o'clock in the evening. The performance was scheduled to start at 8:15 and the house was sold out long before that time. When word reached Mr. Shawn that the baggage car had been finally extricated from the wreckage and hitched onto a train due at Portland at nine o'clock in the evening, he immediately decided that the performance would be given and that the audience would not be disappointed. He stepped upon the stage at 8:45 P. M., just as the audience was beginning to get uneasy and rumors were beginning to spread that the performance had been cancelled; he explained the situation to the huge throng, assuring them that the performance would take place in spite of obstacles and launched into a lecture on the art of dancing, its development in America, and the great Denishawn ideal of creating a nationally independent school of dancing. He spoke for over an hour, arousing the intense interest of the audience and all the time the crew was feverishly working to get the baggage car unloaded and transferred to the theater. The performance finally began shortly after ten o'clock and so ample were the rewards to the audience for its patience that not a single person left the theater until the performance was over at midnight.

Frederic Baer Soloist American Artists' Series
Frederic Baer, who was soloist at the last Mozart Saturday musicale, winning success with the large audience of

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Frederick H. Haywood was in Indianapolis from January 27 to 30, lecturing and giving demonstrations of Universal Song.

Elly Ney will give a recital in Denton, Tex., February 14.

Beniamino Gigli sang to more than 1,400 inmates of Sing Sing Prison.

Erna Rubinstein and Ernest Schelling will appear in individual recitals at the Ann Arbor Festival.

Mischa Levitzki will play seven times with Albert Coates this month.

The Ruth St. Denis company hired a special train to keep an engagement at Meridian, Miss.

The Kouns Sisters and Ernest Davis are Daniel Mayer artists who will soon go to England.

Organist Dupré will soon reach his 100th recital on tour.

The American Academy of Dramatic Arts produced (first time in America), D'Annunzio's Dream of Spring.

Elsa Forster and her brother are in the Ruhr district.

The first concert of the new Figue Choral was given in Brooklyn on January 30.

"Mme. Cahier is one of the finest artists that America has produced," is the opinion of Walter Damrosch.

Vladimir De Pachmann will make his farewell tour of America, starting next October.

W. J. Henderson will lecture at the home of Mrs. William Woodward on Thursday afternoon, February 8.

Marguerita Sylva is engaged for a series of guest appearances in opera in Havana.

Hans Letz has been engaged as head of the violin department at the New York College of Music and the New York American Conservatory.

Florence Easton will leave New York on February 13 for a Pacific Coast concert tour.

Guy Maier will give a children's recital at Aeolian Hall on February 20.

A Six-Day Community Institute for music teachers and directors in the cities and small towns will be held in Ithaca from April 2 to 7.

Carl Friedberg will arrive in America the middle of this month for his teaching at the Institute of Musical Art.

Manu-Zucca will conduct master classes in program building, works by old masters and interpretation of her own compositions at the Miami Conservatory.

The Metropolitan Opera Company may have a week's season in Washington and Baltimore.

Theodore Spiering was well received when he played at the Swarthmore School of Music on January 12.

The German Opera Company's season in Baltimore was a success.

Mr. and Mrs. Wassili Leps are off for Europe; they will return the end of March.

Josef Schwarz is now under the management of S. Hurok.

John McCormack has been winning success in opera at the Monte Carlo Opera House. G. N.

1,000 women, was soloist at the American Artists' Series, January 23, at Aeolian Hall, New York. He sang Italian songs by Caldara and Apolloni, and four songs by composers resident in America; namely Clarke, Kurt Schindler, Deems Taylor and Mrs. Beach. Mr. Baer is an artist from the Gescheidt studios, from which so many well known leading singers have come.

Continued Success for Joseph Diskay

Although in this country only a short time, Joseph Diskay, a Hungarian tenor, who is the possessor of a rich tenor voice which is always at his command, is upholding the



Deuagran Photo

JOSEF DISKAY

fine impression made upon the public immediately after his first appearance. He is connected with the Keith Circuit and during the week of January 15 appeared on the bill of the 81st Street Theater.

On Saturday afternoon, January 20, by special request Mr. Diskay sang at the Friars' Club where again his beautiful tenor voice was heard by a large and appreciative audience. Mr. Diskay will give several Carnegie Hall recitals next season, which are being looked forward to by his many admirers.

It is rather surprising, due to the fact that Mr. Albee (head of the Keith houses) is so extremely fond of artistic singing, that Mr. Diskay does not receive a better position on the bill.

School of Arts Hears New Artists

Alfred Calzin, pianist, member of the faculty of the New York School of Music and Arts, Ralfe Leech Sterner,

president, played works of Chopin, Moszkowski, Lisapounoff, Liszt and Zanelia at the regular Thursday weekly evening concert, January 25, holding his hearers' attention through the force of his brilliant and at the same time highly poetic playing.

February 1, Charlotte Heath, soprano, sang Spray of Roses, and Dry Be That Tear (Dobson), pleasing everyone through her sweet voice and modest personality. William Mais (pupil of and assistant to Professor Stoeving) played the Handel A major sonata mightily well, with animation and style. Beatrice Pinkham was heard in the first movement from Grieg's piano concerto, playing with splendid effect, for she has well developed technique, allied with gifts of refined expression; Professor Riesberg (her teacher) was at the organ in lieu of orchestra; piano concertos with organ accompaniment form a new feature at this modern, up-to-date school. Carl H. Von Lautz, pianist, made his first appearance, playing the D flat prelude by Chopin with nice tone, good phrasing, and poise; it was a most satisfactory performance! A piano trio, a bolero, was played with snap by Sarah Frances Espy, Evelyn Rosen and Elise Nipou, and this was roundly applauded. Janice Maloney sang Winds of Night, and Joy, showing a voice of beautiful quality, well trained, with distinct enunciation and winning appearance, and Frank H. Warner played sympathetic accompaniments.

Helen Moller's Baby Pupils Dance

Another of Helen Moller's delightful dance recitals was given atop the Lexington Theater on Sunday afternoon, February 4. This time the program was given entirely by the baby pupils, and is there anything more enjoyable to watch than the little tots? Innocence, sublime joy, freshness and youth—all these and more were personified in these baby pupils of Helen Moller.

No names were made public so credit cannot be individually given. However, the dancing, ensemble and alone, was splendid, one little tot—a real favorite—doing Narcissus and Whistling Boy to perfection.

The various dances included: Morning, Anitra's Dance, Pan, Traumerel, At the Brook, Spring Song, Tug of War, Ragged and Hungry, Narcissus, Bubbles, The Long Road, Crossing the Brook, To Spring, Caprice, Dolly Dances, Gavotte, Meditation, Valse Petite, Whistling Boy, Recitation—The Two Lovers Seein' Things, and Leaps. The Duo-Art piano, Mary Cantor, pianist, and Leon Goldman, violinist, assisted.

Tollefsen Pupils Play

Guests invited to attend the recital of Isabel Gould, pianist, and Anita Palmer, violinist, by Carl W. and Mrs. Augusta Tollefsen at their home, Brooklyn, January 10, were greatly delighted with the performance of these gifted young ladies. Beethoven's sonata in F has lived a century or more, and was artistically rendered and in keeping with the spirit of the composition. Miss Gould played Schumann's Faschingschwank, Weber's Rondo Brillante, Chopin's Nocturne in F sharp, Liszt's Nightingale and Wagner-Liszt's Spinning Song. These contrasting numbers were finely interpreted and expressively played. Miss Palmer gave Randegeger's Pierrot Serenade, the Hochstein-Brahms waltz in A major, Kreisler's Schön Rosmarin, and ended the program with Fantasia Appassionata (Vieuxtemps), with fine artistic feeling. Her last number was masterful and she was obliged to respond with an encore.

Helen Greyce Features Cadman Songs

The songs of Charles Wakefield Cadman have for several seasons been favorites with Helen Greyce, soprano, of New York. Appearing recently with Mrs. Owen Kildare, lecturer, before the Prince's Bay Woman's Club, Staten Island, she sang From the Land of the Sky-blue Water, and Encore, a fascinating little number which she has made particularly her own. She is now preparing his two newest songs—Like Some Young Troubadour, and A Cry at Dawn, for her later engagements.

Grace Hall Rihedaffer also broadcasted Cadman's Encore, from the Atlanta, Ga., station, her singing being distinctly heard in California.

Macbeth Delights Augusta

Augusta, Me., January 22.—Music patrons of Augusta gave Florence Macbeth, coloratura soprano of the Chicago Opera, a warm welcome and much applause when she appeared before them in the City Hall last Thursday night. Assisting Miss Macbeth were George Roberts, the pianist-composer, and Edward Meyer, flutist.

Of the programmed numbers, which included three of piano numbers, a group each of French and English songs, and two arias, the most popular proved to be the mad scene from Lucia, in which Mr. Meyer ably supported the brilliant singing of Miss Macbeth. Encores were numerous throughout an evening of music pronounced to be the most delightful of the season. S. K.

Another Success for Althouse

Paul Althouse, tenor of the Metropolitan Opera Company, who has been scoring his usual success in concert this season, was enthusiastically received when he appeared on January 15 in Norfolk, Neb.

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Dudley Buck's Pupils in Hour of Music

Five of Dudley Buck's pupils afforded a very pleasurable hour of music for invited guests at Mr. Buck's studios on January 30. The program opened with Cadman's *At Dawn*, pleasingly sung as a duet by Gladys Durham and Frank Forbes. Leontine Murtha displayed a well trained soprano voice, careful phrasing and delicacy of style in *Chanson Provençale* (Dell'Acqua), *Phyllis Is My Only Joy* (Whelpley), an Old Irish song and the *Lane to Ballybree* (Speake). Valerie McLaughlin, soprano, was heard in *Bitterness of Love* (Dunne) and *In the Steppe* (Rachmaninoff), both of which she interpreted with much feeling and effect. A tenor voice of pleasing quality, smooth and even throughout its range, was that of Frank Munn. He sings very easily and gave much pleasure in his rendition of *If I Were a Rose* (Liddle), *Little Town in Auld County Down* (Carlo Sanders), *Kampala's Hills* (Osgood), and *Sylvia* (Speake). He was obliged to give an encore.

Gladys Durham sang with a clear soprano voice, flexible and of good quality, and with rhythmic feeling, Bizet's *Pastorale*, Dell'Acqua's *Villanelle* and *Break O'Day*, by Sanderson. Of contrasting character were the songs given by Frank Forbes, who has a resonant baritone voice and who interprets well. To *Anthea* (Hatton), *Sweet Little Woman O'Mine* (Bartlett), *The Bell-Man* (Forsyth) and *Cargoes* (Dobson) were his selections. *Cargoes* met with such a hearty response that it was repeated. Good diction was a valuable asset to each performer. Elsie T. Cowen provided sympathetic accompaniments.

Dreda Aves Pleases the Critics

An additional notice regarding the singing of Dreda Aves, while in Toronto, is appended. Rarely has a young artist at her debut had such success. She is an artist pupil of Enrica Clay Dillon.

Interest centered likewise in the performance of Dreda Aves, who sang the role of *Arucena* for the first time and gave a very admirable portrayal of the old gypsy. Her voice has a beautiful quality. It is young and fresh and occasionally really very brilliant. Dreda Aves pictures a *Carmen* who was in all essentials a delight. The pure tone and clear enunciation of her impassioned singing never faltered throughout the night. Whether in her opening love song, *Habanera*, or in her final declamatory effort, or in any of the emotional demands of all that lay between those extremes, her intensity never slackened. Her singing at all times was vibrant with the elemental humanity of a gypsy wanderer whose only law was fate, and for whom tomorrow meant nothing at all. Her acting was terribly seductive, tenderly winsome, insolently daring, and venomously vindictive by turns. The startling contrast of her dull fatalism in the card scene with the high hopefulness of her parting with the torador in the last act was an artistic triumph. —Evening Telegram, Toronto, September 7, 1922.

F. of M. C. to Help Ohio Memory Contest

"The Federation of Music Clubs consists of mothers and teachers who are interested in the advancement of music as a matter of general education and particularly the music of the public schools, and, for this reason, we are anxious to assist in every way possible the Music Memory Contest which has been inaugurated by the Department of Education of the State of Ohio," said Mrs. Edgar Stillman Kelley, president of the Ohio State Federation of Music Clubs. "Good music must be heard to be understood and appreciated," she went on. "There are only twelve orchestras in the United States and these are confined to nine States. This means that the opportunity to hear the best music in the forms for which it was designed are necessarily limited. Next to studying the original in music, as in painting and sculpture, comes the reproduction, the musical photograph as it were. The finest music and the finest compositions are now available to the general public in such musical photographs. The present State Music Memory Contest may go but a short way in the direction of popularizing good music, but it is a move in the right path. It is on the road to making the children love music for itself, because it is a lovable thing. The Federation of Music Clubs of Ohio will do all in its power to create greater interest in the Music Memory Contest."

ated," she went on. "There are only twelve orchestras in the United States and these are confined to nine States. This means that the opportunity to hear the best music in the forms for which it was designed are necessarily limited. Next to studying the original in music, as in painting and sculpture, comes the reproduction, the musical photograph as it were. The finest music and the finest compositions are now available to the general public in such musical photographs. The present State Music Memory Contest may go but a short way in the direction of popularizing good music, but it is a move in the right path. It is on the road to making the children love music for itself, because it is a lovable thing. The Federation of Music Clubs of Ohio will do all in its power to create greater interest in the Music Memory Contest."

Leone Kruse Scores in Chicago

The first Chicago recital of the young soprano, Leone Kruse, took place at the Playhouse on Sunday afternoon, January 7. The press the next day commented as follows on the singer:

It requires not only natural vocal gifts of a high order to project a song recital before an audience such as that assembled at the Playhouse yesterday afternoon, but also mature musical training and poetic intuition. Leone Kruse, a young dramatic soprano, who gave the recital, has both qualifications, and in a group of French songs by Decœur, Faure, Wolf-Ferrari, and Recl, demonstrated the fact that she has a voice of power and richness, and that she knows also its use for the interpretation of songs and airs. She made a pleasant impression on the audience which crowded the theater. —Chicago Daily News.

She has a voice of quality and dimensions that ought to make her a joy in songs of a dramatic quality. —Chicago Tribune.

She is the possessor of a very fine soprano voice of warm timbre, well adapted to dramatic song moods. —Chicago Evening American.

She is obviously youthful, though her voice is well matured and expressive of warmth and sincerity. —Chicago Evening Journal.

She has abundant vocal gifts. —Chicago Herald and Examiner.

OBITUARY

Edwin H. Clough

San Diego has been saddened by the death of Edwin H. Clough, who endeared himself to a large circle of personal friends and to thousands who knew him through his newspaper writings. A lover of art, of music, of literature, a man of wide culture and of fine simplicity, he encouraged and stimulated all who came in contact with him, in print or otherwise. Under the name of Yorick he has written a great deal of valuable criticism with a charm and style all his own. He will be sadly missed. Prominent musicians of the city who were his friends, the San Diego Chamber Music Trio, Larue Hewes, tenor, and the choral society from the Raja Yoga School at Point Loma, assisted at the funeral services. Austin Adams, playwright, delivered a remarkable address.

New York Concert Announcements

Thursday, February 8

Symphony Society of New York, afternoon.....Carnegie Hall
Philharmonic Society of New York, evening.....Carnegie Hall
Max Olanoff, violin recital, evening.....Aeolian Hall

Friday, February 9

Philharmonic Society of New York, afternoon.....Carnegie Hall
Symphony Society of New York, evening.....Carnegie Hall
Arturo Bonucci and Frank Bibb, sonata recital, afternoon.....Aeolian Hall
New York Chamber Music Society, evening.....Aeolian Hall

Saturday, February 10

Sigrid Onegin, song recital, afternoon.....Carnegie Hall
Johanna Gadski, assisted by City Symphony, evening.....Carnegie Hall
London String Quartet, afternoon.....Aeolian Hall

Sunday, February 11

Philharmonic Society of New York, afternoon.....Carnegie Hall
Symphony Society of New York, afternoon.....Aeolian Hall
Elena Gerhardt, song recital, afternoon.....Town Hall
Leo Portnoff, evening.....Town Hall

Monday, February 12

Mabel Garrison, song recital, afternoon.....Carnegie Hall
City Symphony, evening.....Carnegie Hall
Beethoven Association, evening.....Aeolian Hall

Tuesday, February 13

Bronislaw Huberman, violin recital, evening.....Carnegie Hall
Lucien Schmitt, cello recital, afternoon.....Aeolian Hall
Sara Sokolsky-Fried, piano recital, evening.....Aeolian Hall
Bachaus, piano recital, evening.....Town Hall
Philharmonic Society of New York, evening.....Metropolitan Opera House

Wednesday, February 14

Josef Rosenblatt, song recital, evening.....Carnegie Hall
City Symphony, afternoon.....Town Hall
Paul Reimers, song recital, evening.....Town Hall

Robert Leonhardt

Robert Leonhardt, for eight years baritone at the Metropolitan Opera House, died February 2 in St. Mark's Hospital, New York, at the age of forty. He was born in Prague and sang in Vienna and in several of the prominent German opera houses before coming to the Metropolitan. He is survived by a wife and two children, who are now in Berlin.

Mary Jane Thuis

Mary Jane Thuis, eighty years of age, mother of Leo Thuis, who is a prominent Cincinnati organist, died at her home some days ago. She leaves several children. The burial was at Vincennes, Ind.

Geronimo Jimenez

Geronimo Jimenez, composer and member of the Academy of San Fernando, died in Madrid on January 30.

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OPINIONS OF THE PRESS

(Continued from page 57.)

More Opera Triumphs for Lucchese

Josephine Lucchese, the beautiful and gifted coloratura soprano who has created a sensation this season in New York, Buffalo, Philadelphia and Washington (where she appeared in Lucia, Rigoletto, Traviata, Barber of Seville, Martha and Tales of Hoffman) has recently added new laurels to her series of triumphs in St. Louis, Cleveland, Detroit, Buffalo and Pittsburgh.

Everywhere the critics have praised very enthusiastically the vocal and dramatic ability of the "American Nightingale," as Miss Lucchese is often referred to, and together with their colleagues of the East have prophesied that "ere long she will be heard from as a celebrity."

Appended are some of the praises bestowed upon her during January by the press of the East.

In grand opera, like in most other things, a reputation gained is a reputation augmented, and in this sense the superb success of Josephine Lucchese in the role of Violetta is readily accounted for. Friends of the pretty young prima donna, recalling her sensational essay of Gilda in Rigoletto last season, felt assured that in Verdi's most unhappy heroine she would achieve another and even greater

engaged as conductor of the Detroit Symphony Orchestra, and the five years that have passed have seen the Detroit Symphony Orchestra become one of the foremost organizations of the world; have seen the erection of Orchestra Hall, one of the most beautiful and perfect auditoriums in the country. Mr. Gabriłowitch in these five years has never spared himself, and the result is that today the Detroit Symphony Orchestra has as great a reputation in Europe as it has in this country. Mr. Gabriłowitch has laid a splendid foundation of a beautiful edifice and with the loyal support he receives from the men and women who support the orchestra, it cannot be many years before Detroit's great orchestra is as firmly fixed in the civic life of the community as the orchestras of Chicago, Philadelphia and Boston.

Sylvia Lent's Playing Endorsed by German Critics

Sylvia Lent, violinist, who will give a recital at Aeolian Hall on Monday afternoon, March 5, received some flattering comments from the critics on her recent tour of Germany. The following are a few excerpts:

She gave evidence of the superiority of her attainments, especially in Bruch's Scottish Fantasia, which she rendered with finished bow and finger technique, marked rhythm and real feeling. —Leipziger Tageblatt und Handelszeitung, December 6, 1922.

A young violinist, Sylvia Lent, with music-temperament, a flawless technique and a big tone brought us an international program, Italian, French, German, Spanish, which she played throughout with pure virtuosity. —Leipziger Volkszeitung.

Sylvia Lent, violinist, is well worth hearing. . . . Her beautiful soulful tone made a most pleasing impression—one that will be long remembered. —Leipziger Neueste Nachrichten, December 5, 1922.

She played with an astonishing maturity, in a manner that was musical through and through, and with a splendidly carrying tone on a very fine instrument. —Neue Leipziger Zeitung, December 7, 1922.

A young and highly gifted violinist, Sylvia Lent, made her debut with the conventional virtuoso program and delighted her audience through her musical and technical excellence as well as by her tone. —Dresden Neueste Nachrichten, November 24, 1922.

I heard a splendid rendition by Sylvia Lent of the Habanera of Sarasate and of the Rondo Capriccioso of Saint-Saens. —Dresden-Sächsische Volkszeitung.

Sylvia Lent comes from an excellent school. Not in vain has Leopold Auer, since leaving Russia, continued his teaching on the other side of the Atlantic. The seed is already blossoming. Her performance of the Vivaldi Chaconne left a most pleasant impression as to tone and musical feeling. All conditions were favorable to the debutante, whose temperamental warm feeling and beautiful pure tone were wholly satisfying. —Sächsische Staatszeitung, November 23, 1922.

Sylvia Lent may look ahead with great expectations. For one so young, she displayed an astonishing maturity and breadth of conception, especially noticeable in the Vivaldi Chaconne. Her glittering, thoroughly developed technique, equal to all demands and her absolute purity of intonation, even in the highest positions and most difficult double stoppings, give assurance of the brightest of futures. —Munich Bayr Staatszeitung, December 9, 1922.

Press Praises Malkin's Playing

Joseph Malkin, on tour with Farrar, continues winning warm press notices wherever he appears; indeed, one would think the prima donna would find them too warm. Southern and Middle Western papers were especially full of praises for him, only a portion finding place in this issue, however, as follows:

Mr. Malkin, in a group of well-selected numbers, proved himself a cellist of distinguished attainments. —Cincinnati Commercial Tribune, November 23.

Miss Farrar had a cello artist with her in the person of Joseph Malkin, who made himself a favorite. —The Omaha Daily News, November 4.

The accompanying artists were of exceptional excellence, and Mr. Malkin, in particular, was received with high approval, more particularly for a splendid reading of Popper's Hungarian Rhapsody. —The Louisville Herald, November 24.

Joseph Malkin, an excellent cellist, technically equipped for difficult playing and with an interpretive sense. He was splendid in the first movement of Goldmann's A minor concerto, and in Popper's Hungarian Rhapsody. —The St. Louis Star, November 14.

Mr. Malkin is a distinguished virtuoso. He plays with suavity, freedom and breadth of style. The first movement of the Goldmann concerto in A minor was played with dignity. Rimsky-Korsakoff's Song of India, with its broad cantabile, and Popper's Hungarian Rhapsody, full of rhythmic interest, were very effective. —Baltimore American, December 9.

Joseph Malkin, the cellist, was unquestionably a surprise to the audience, which grew in enthusiasm as this master of this pleasing instrument played on through his program. He was recalled several times and his Hungarian Rhapsody by Popper was wonderfully well done and for an encore Mr. Malkin played the Beethoven Minuet. —The Decatur Review, November 15.

Joseph Malkin proved himself a fine musician in his cello numbers and was at once a favorite with the audience, which demanded encore after encore. Especially beautiful was his interpretation of A Song of India (Rimsky-Korsakoff), in which all of the feeling and depth of emotion were ably brought forth. Two encores, Minuet (Beethoven) and Canto Amoroso (Sgambati-Eiman), were replete with tonal beauty. —The Springfield Daily News, November 21.

From the standpoint of real ability and a sincere and genuine art, Joseph Malkin, cellist, was the great success of the evening, which was to him that the ovation was given. And it was rightly deserved. The details of his technique and execution were faultless. He was an artist to the nth degree. But it was the feeling and beauty that he poured into his interpretation that thrilled his hearers. His numbers were first movement of concerto A minor, by Goldmann, A Song of India, by Rimsky-Korsakoff, and Hungarian Rhapsody, by D. Popper. He encored with Drdla's Souvenir. If no other part of this program is remembered, it will be the music of the cellist. —The Richmond Item, November 28.

Nyiregyhazi in Williamsport

The critic of the Williamsport (Pa.) Gazette and Bulletin said of Nyiregyhazi:

Everything which had been said or written in praise of the genius of Erwin Nyiregyhazi, the Hungarian pianist, prior to his concert here, became a series of unsatisfactory and futile words to those who were privileged to hear him and it was the consensus of opinion that mere words could not begin to transmit a conception of his marvelous mastery of the piano.

A slender boy in appearance, he proved to be anything but that in his interpretations. Under his hands, with their remarkable strength, the instrument became a living thing, filling the auditorium with ringing tones or subdued mellow notes at his will. He displayed wonderful agility and his chromatic runs and trills were a revelation to his audience. It would be difficult to name one particular number in which he triumphed, as all were on a par with one another.

At the close of the program Nyiregyhazi responded to the continued applause and played as the local audience had never before



Photo by Ware & Foschi

JOSEPHINE LUCCHESI
as Violetta in Traviata.

triumph. Such was the case last night in the wondrously beautiful singing of the diva.

Miss Lucchese not only sang according to its best tradition, but she acted with unaffected sincerity; altogether a splendid alignment of vocal and dramatic ability. —St. Louis Daily Globe-Democrat.

This beautiful Texas Nightingale—no apologies to Zoe Adkins—last season made a lasting impression upon St. Louis music lovers as Gilda in Rigoletto. Last night that impression was magnified. Even more radiant is the beauty of Lucchese, and more sure, more discriminating in its use, and more warm and lovely is her voice. Those qualities make of her an ideal Violetta, for Dumas' courtesan is warm, lovely, beautiful and radiant, and almost virginal in his romantic dream of Camille. —St. Louis Times.

Lucia was distinguished by the altogether remarkable interpretation given the name-part of Miss Lucchese.

The word "remarkable" is used with a full sense of its significance. It is unwise to make predictions, but with such a coloratura equipment the high planes of opera seem to be her destiny. She appears to have all the requisites for a distinguished career—beauty, musicianship and voice. We wish her well, but the wish is probably superfluous, for the gods seem to have taken care of her future. —Detroit News.

Another young American singer is on her way to the Metropolitan, or maybe, to the Comique, or Covent Garden, or La Scala. This is a prediction. She is Josephine Lucchese of San Antonio, Texas, and she sang Gilda in Rigoletto last night at the Hanna. . . . In the familiar Caro Nome, an aria full of elaborate embroideries and complex roulades, Miss Lucchese sang with the nicest veracity. She gives the impression of singing because that is the matter in hand that gives her the largest joy in living. With last night's performance as a judgment, Miss Lucchese of Texas is going to be much talked about in musical spheres and very soon. —Cleveland Plain Dealer.

Josephine Lucchese took the part of Gilda. She has a third octave voice capable of most delicate shading. She gave an excellent rendition of coloratura and is one of the most gifted sopranos in this difficult realm. She floated her high notes clearly and truly. Miss Lucchese is as easy to look at as to listen to. —Cleveland Plain Dealer.

Josephine Lucchese, coloratura soprano, was accorded an ovation seldom tendered any artist. Her beautiful, pure tones, dazzling vocal pyrotechnics in the matter of cadenzas and her rendition of the taxing Mad Scene aroused the house to such a pitch of enthusiasm that even the members of the orchestra rose and joined in the acclamations. —Buffalo Courier.

The part of Gilda was taken by Josephine Lucchese. She was magnificent in the role, with a voice of rare tonal qualities and excellent range. Furthermore, her stage presence was unusually pleasing for she is possessed of both charm and grace. —Pittsburgh Press.

Martha fits Josephine Lucchese like a glove. This girl most assuredly is gifted with a voice. And in the singing of the interpolated Last Rose she met the supreme test—that of driving out of mind all "the past performances" of her great predecessors—and triumphed. For many can sing "grand opera" and "get by," but to sing this old song—that's something else again. —Pittsburgh Post.

Gabrilowitsch's Fifth Anniversary

The fifth anniversary of the engagement of Ossip Gabrilowitsch, the noted concert pianist, as conductor of the Detroit Symphony Orchestra, was celebrated in that city recently with appropriate ceremonies. Commenting on the circumstances which led to the engagement of Mr. Gabrilowitsch, the music critic of the Detroit Free Press said:

December 29, 1917, may be counted as the day on which Detroit began to take its place among the raising of the youthful Siegfried cities of this country that are musically worth while. As a result of his concert, and the others that followed it, Mr. Gabrilowitsch was

heard. We had the privilege of hearing the sensation of the present musical season.

Ethel Frank Stirs Krehbiel's Admiration

After several years of brilliant European successes, Ethel Frank returned to America recently and gave her first recital in Carnegie Hall. H. E. Krehbiel, critic of the New York Tribune, warmed to her art and captioned his criticism, "Ethel Frank's Voice, Style and Diction Equally Admirable." The review in full was as follows:

There were many delightful things in the song recital which Ethel Frank gave in Carnegie Hall last night, but the feature which marked their culmination was the performance by the singer, the



ETHEL FRANK

String Quartet from the Philadelphia Orchestra, headed by Thaddeus Rich, and Mary Shaw Swain (Miss Frank's excellent accompanist) of a pastiche, Le Berger Fidele, by Rameau. It was a graceful bit of archaism, an echo from the court of the Grand Monarch, full of musical "nods and becks and wreathed smiles," charming in sentiment, in melody and gracious in its instrumental setting. The four viols were supplemented by a harpsichord (or a pianoforte made to sound like that instrument) and the ear was wooed and won by the ingratiating consonance in color (if the phrase may be permitted) between the bowed instruments and the "noisy concord" which Shakespeare says confounded his ears when she who is spoken of as the dark lady played for him. The jocund little solo cantata, for it may be described as such, fell charmingly into the ears of the listeners, and must have awakened a wish in many of them that excursions like it into the music of the past might oftener be made by concert givers.

A number in Miss Frank's list which in a manner prepared us for the pretty surprise was Ravel's song D'Anne Jouant de l'Espinette, an echo of long ago recreated by a modern composer, and also accompanied on the harpsichord in lieu of the more intimate spinet.

Miss Frank is a soprano. She made some ambitious flights into florid realms and disclosed a voice of great flexibility, and some evidences of technical skill only to have been expected from a finished mistress of the art of vocalization. There was a bit of phrasing in the air from Mozart's Entführung (or rather Seraglio, since she sang it in Italian), which was a veritable tour de force. But we had to accept (it was, on the whole, not difficult to do so) some indications of immaturity, or artistic unripeness. In the unaccompanied song from Rimsky-Korsakoff's Czar's Bride, voice, style and diction were equally admirable. There and in other songs she sang with a lovely legato and command of enunciation. Her English was flawless (no book of words necessary when she used the vernacular), but she seemed less at home in the German of two songs by Hugo Wolf.

Victor Wittgenstein Receives Warm Praise

Victor Wittgenstein, American pianist, was heard in a highly successful recital in Aeolian Hall, New York, on December 2, of which the leading New York papers have the following to say:

At Aeolian Hall, just to prove that the moderns are not all dull, Victor Wittgenstein played as part of his piano recital a group of Scriabin numbers which were worth going far to hear. Mr. Wittgenstein has simplicity and sincerity of manner, presenting nothing but quality—no tricks. He gives honest value in excellent technique and a touch that is little short of magical, and the large audience which gathered to hear him yesterday afternoon, proved that this value is known and wanted. Of the six in the Scriabin group (there was also some Chopin, Liszt, Bach, and some more) it would be hard to say which was the best done. The prelude, op. 11, No. 10, stood out in high relief, sharp in outline and velvety in texture. Then later there was a poem (op. 32, No. 1) like a spring in the woods, delicate and tender and contrastingly illustrative.

A morsel, called Desir, touched on a slightly more sophisticated mood, yet ended in a shattered rainbow of sentiment. The group closed with a "warlike and proud" prelude, fragmentary but incisive and highly vitalized. It is too bad that time prevented hearing the entire program. What was heard was memorable.—The World.

Victor Wittgenstein is a young poet-pianist, who has made a particular niche for himself in the local musical colony. Yesterday afternoon he gave his annual recital to a large and enthusiastic audience in Aeolian Hall. His selections represented more than two hundred years in composition. His performance was one that reflected good taste and musicianly skill. Though Wittgenstein's art may not be notable for dazzling brilliancy or virility, he makes no attempt at technical display or personal propaganda at the expense of the composers' intentions and ideas. He presented Mendelssohn's prelude and fugue in E minor with accurate touch and dramatic emphasis, revealing the obvious beauties and charm with rare art.—New York American.

Victor Wittgenstein, pianist, gave an excellent recital in Aeolian Hall yesterday. He has improved much in delicacy and refinement of touch. With these qualities, he possesses a vigor, power and resourcefulness which were well-brought out by a carefully chosen program. Bach's overture was brilliant and sparkling, and Mr. Wittgenstein gave an intelligent and feeling interpretation of Chopin's sonata.—New York Herald.

One of the most interesting young pianists played in Aeolian Hall Saturday afternoon. Victor Wittgenstein is an artist whose turbulent spirit vitalizes everything he interprets. He has facile technique and imagination, and the Chopin B minor sonata had moments of brilliant playing contrasted with moods and mellow beauty. Mendelssohn and Liszt and Schumann stood stanchly against six Scriabin numbers, to which modern mode Mr. Wittgenstein brought humor as well as understanding.—Evening Mail.

Victor Wittgenstein, another young pianist of notable talent and considerable attainments, pleased his audience at Aeolian Hall last evening with some excellent playing of a most ambitious and rather formidable program. No less than seven onerous Chopin numbers loomed on his list with six contrasted pieces by Scriabin and a generous array of the works of Mendelssohn, Rameau, Gluck, Bach, Liszt, Schumann and Schumann-Liszt. The industrious and sincere young artist met all the vicissitudes of what reads like "a large order" with unflinching vigor and resourcefulness, achieving a genuine success with his audience. Great native talent and admirable manual and digital dexterity and an intensely musical insight distinguish him above many of his contemporaries of the piano.—J. H. R., Morning Telegraph.

Cuthbert's Popularity Growing

The growing popularity of Frank Cuthbert, bass-baritone, as a singer of merit, is confirmed by the following excerpts from criticisms received on two recent appearances:

The bass, Frank Cuthbert, was the most successful of the visiting artists. With an excellent voice of extended range, and particularly in the upper range, of rich, expressive quality, and with the requisite poise and routine, he was able to show individuality in his work.—Oberlin (Ohio) Review, December 8.

Frank Cuthbert's voice proved not only one of great depth and power and organ-like melody in some of the lower tones, but also surprisingly clear and pleasing in the highest notes of his numbers. Flexibility was abundantly at his command, and enunciation, declamation and attitude were most satisfying.—London (Ont.) Advertiser, January 9.

On January 26, Mr. Cuthbert appeared as assisting artist at the concert of the Ladies' Choral Society of East Orange, N. J., under the baton of Dr. A. D. Woodruff.

Olive Marshall and the Critics

Olive Marshall, soprano, has won many fine criticisms through her fresh, young voice, which she uses with skill and understanding. Recently she was soloist with the

Oratorio Society in New York City, and also with the Worcester Oratorio Society. The following are a few of the criticisms:

Olive Marshall sang with warmth and a sincerity which was especially appreciated in the arias, I Know That My Redeemer Liveth and There Were Shepherds Abiding in the Fields, in which she did her finest work of the evening.—Worcester Daily Telegram.

Miss Marshall possesses a voice of extreme sweetness and quality and rendered her numbers with sincerity which communicated itself to her listeners. She did her best work in the aria, I Know That My Redeemer Liveth, and the aria, Come Unto Him, was beautifully rendered.—Worcester Evening Post.

Olive Marshall sang her soprano arias with a flawless quality of tone and the applause of the audience gave her a sincere welcome on her initial appearance in Worcester.—Worcester Evening Gazette.

J. Vernon Butler, conductor of the Worcester Oratorio Society, in a letter to Haensel & Jones, states:

Miss Marshall created a very favorable impression. It was a joy to experience her absolute fidelity to pitch and to listen to her clear voice and sincere and direct handling of her arias.

Sundelius Sings to 3,000 in Springfield, Ohio

The paragraph below appeared in the Springfield Sun after Marie Sundelius' recent recital appearance in the Ohioan city:

Marie Sundelius, soprano of the Metropolitan Opera Company, sang last night to 3,000 persons in Memorial Hall. The recital, pronounced one of the most finished and wholly delightful in Springfield's music experience, marked the opening of the 1922-23 Artists' Course. Mme. Sundelius sang with notable ease and a graciousness of manner and charm which held and swayed her hearers with each silver tone's note. Her enunciation was most distinct and this added to the attractiveness of the entire program. Each number was wonderful; each held its own quality of the things that make songs great. For moments after she had finished her hearers sat spellbound, then, like a thunderous wave, applause shook the auditorium.

According to the Post-Crescent, after Mme. Sundelius had sung in Appleton, Wis., this occurred:

There was not a person in the audience who was not enthralled by her lovely voice and pleasing program.

The soprano is greatly in demand for spring festival dates, and after the close of the opera season will make many appearances in concert and recital.

Thirty-two Hands Play Scott Pieces

At a recent musicale at the Braun School, in Pottsville, Pa., several of the program numbers were played on eight pianos by sixteen pupils of the school. Among the pieces thus massively presented were three of John Prindle Scott's: Irish Sketches, The Top o' the Mornin' and At the Donnybrook Fair. Mr. Braun writes: "It sounded like a circus, but was really a success."

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Musical Comedy, Drama and Motion Pictures

New York theaters are enjoying one of their biggest financial seasons in many years. There are so many successful attractions, from a box office point of view, that already some of those who are well informed regarding these matters are speculating as to what will become of the spring productions, which are being prepared for local theaters. Consequently the openings for the past week were very few. In fact, the new Shubert musical comedy, *Caroline*, was the only one of any importance. Tessa Costa is the prima donna in this and from all accounts she is singing very well, and the entire production at the Ambassador Theater has received excellent notices.

The Moscow Art Theater has started upon the last four weeks of its New York engagement. The attendance continues to surpass any dramatic production in recent years. The plays will be repetitions of those already offered.

THE SHAKESPERIAN CRAZE.

John Barrymore will close his engagement as Hamlet this Saturday night. It is not surprising for there has been much speculation as to how long this attraction would continue. The reports are that Mr. Barrymore is very tired and will sail immediately for Europe. This is to be regretted because he could have continued to play Hamlet for at least another four weeks, if the advance sale of tickets could be taken into account.

The Selwyn production of *Romeo and Juliet*, with Jane Cowl and Kollo Peters, is proving to be one of the most talked of productions of the season. Just how long this will remain is not forecast at the present writing.

Mr. Belasco has announced that his production of the Merchant of Venice with David Warfield as Shylock will continue until March 17. The attendance here is also capacity, for all performances.

Julia Arthur is being seen this week at the Palace Theater in the closet scene from Hamlet. Miss Arthur is following the footsteps of many great actresses of years gone by in assuming the role of Hamlet.

Just at the height of this wave of Shakesperian enthusiasm comes the announcement that E. H. Sothern and his wife, Julia Marlowe, will tour the country next season in Shakesperian repertory.

NOTES.

S. L. Rothafel, of the Capitol Theater, is making a flying trip to Europe. He expects to be away three weeks. Douglas Fairbanks, in his latest film, *Robin Hood*, undoubtedly will remain at the Capitol during this time, though the film version of Hall Caine's *The Christian* is announced to begin Sunday, February 11.

ORVILLE HARROLD SIGNS WITH LOEW.

Orville Harrold, one of the first tenors of the Metropolitan Opera Company, is reported to have signed a contract for fifteen weeks with the Loew circuit. It has always been the policy of the theaters controlled by Marcus Loew to play feature pictures and several acts of vaudeville. The engagement of Mr. Harrold has caused considerable interest, not only from the fact of engaging a tenor of Mr. Harrold's reputation, but also much guessing as to what the new policy may be of the Loew theaters. Dorothy Jordan and Chiccolini, former operatic stars of the Keith vaudeville, have also been signed by the Loew interests.

THE CAPITOL.

Robin Hood was at the Capitol last week—not as part of the program, but as the whole show. This picture which had a long and successful run on Broadway as a legitimate feature attracted such tremendous crowds that it was necessary to hold it over for a second week. It gained its popularity by fair means, for it is one of the finest pictures it has been the lot of the present reviewer to see. The program contained a full page of interesting statistics from which one learned, that over twenty thousand people in various industries were employed in making it; that the royal banquet room in the castle is the largest room in the world, being larger even than the concourse of the Pennsylvania Terminal; that more than ten thousand people appear in various scenes; that two hundred and fifty tons went into the castle walls; that more than fifteen acres of studio property was used for the principal sets; that the king's castle alone covers two-and-a-half acres and is three hundred and ten feet in height, and the exterior is six-hundred and twenty feet long; that every weapon carried in the production was made entirely by hand; etc. etc. But it takes more than statistics to make for success, and *Robin Hood* supplies an interesting and traditionally authentic plot which moves with a rapidity that keeps one breathless and an intensity which holds one taut. The overture was that of DeKoven's *Robin Hood* played in the customarily splendid manner of the Capitol Grand Orchestra, Erno Rapee conductor. The love theme used in the score was *When Love Comes Stealing*. Unit Number 3 on the program was the customary organ solo played by Dr. Melchiorre-Mauro Cottone and C. A. J. Parmentier.

THE STRAND.

The *Dangerous Age*, with Lewis Stone in the principal role, was the feature attraction at the Strand last week. It proved to be a picture well conceived and excellently done. Something unusual in the way of a prologue was furnished by the head of George Reardon—at least all one could see was a head on an otherwise fully black stage. Mr. Reardon sang H. M. Tennent's *If Winter Comes*, a recent publication. Mr. Reardon sang it well, and was also heard as a member of the Strand Male Quartet in a rural fantasia introducing Walt Kuhn's latest dance travesty, *Petulant Petunias*, with Miles Klementowicz, Tichenor, Beamer, La Cour, Staff and M. Bourmann. The quartet sang Brennan's *Down By the*

Old Apple Tree and Herbert's *The Volunteer Fireman*. The travesty was cleverly executed and scored a pronounced success. The overture was another Herbert number, *Al Fresco*, which the Strand Symphony Orchestra, Carl Edouarde conductor, played with verve. The regular Mark Strand Topical Review; a comedy, *The Champen*, and the organ solo played by Percy J. Starne, Mus. Doc., and Ralph S. Brainard, completed the program.

THE RIALTO.

The feature picture here last week was Jack Holt in *Nobody's Money*. Last season this play by William Le Baron enjoyed rather a successful run at the Longacre Theater and it must be admitted that, as a motion picture, it makes fairly good entertainment; anyway Jack Holt is always interesting. The program began with the usual Rialto magazine which to many is one of the most enjoyable features of any motion picture program. The novelty here was an Egyptian dancer, Princess Nyota-Nyoka, who was exceedingly graceful in Danse Bedouine, Naggiar. It was to be regretted the number was so short because the dancer made an exceedingly good impression and could easily have endured.

The overture was the familiar music of the Scheherazade, Rimsky-Korsakoff (first and second movement). Joseph Littau was the conductor of the second performance which we attended. This fascinating music is offered so frequently at large motion picture theaters that it is no longer a novelty to the average audience but a number which is greeted with applause at the beginning of the first bars. It is affectionately termed as "movie music." It is rather gratifying at any rate that a composer who has written with such originality and art as Rimsky-Korsakoff should be a household word. The overture was followed immediately by Riesenfeld's Classical Jazz. The particular arrangement of last week was that new number by Walter Donaldson heard everywhere, *Carolina in the Morning*. It was difficult to determine who enjoyed the jazz more, the audience or the orchestra. After the feature, Weber's Male Quartet sang two numbers, *Lassie O' Mine* (Walt) and *But He Didn't* (comedy number by James H. Rogers). These musicians sing well, their voices harmonize nicely, and their numbers were artistic. The program ended with a Dan Mason comedy, which was really awfully funny and thoroughly amusing; in fact, "Pop" Tuttle and his old gray "hoss" were such an amusing pair that it made one wish that perhaps the animated cartoons would cease to flourish.

THE RIVOLI.

Lewis Stone found himself featured in two of the principal Broadway houses last week for while the Strand was showing him in *The Dangerous Age*, at the Rivoli, William DeMille's, *The World's Applause*, was featuring him in an entirely different role. Immediately preceding the feature picture here there was a scene from Massenet's *Herodiade* with Marcel Salesco, baritone; Miriam Lax, soprano; and Inga Wank, mezzo-soprano. Mr. Salesco proved to have an unusually fine voice, giving a praiseworthy rendition of the *Vision Fugitive*. The dancing of Lillian Powell, Alma Bailey and Lora Ryer added materially to the effectiveness of the scene. There was another dance number on the program, Paul Osgood and Vera Myers doing two from Spain. The overture was the thirteenth Hungarian rhapsody of Liszt, Hugo Riesenfeld and Frederick Stahlberg conducting the orchestra and Bela Nyary playing the cymbalom cadenza. Homesick, the popular song, furnished the basis for Riesenfeld's Classical Jazz, and the dignified march across the stage of the various items mentioned in its chorus while at the same time the words themselves were screened where all could read, scored a hit; in fact so delighted was the audience that it was necessary to repeat both chorus and procession. The Rivoli Pictorial, and an unusually charming comedy featuring Baby Peggy in *Peg of the Movies*, completed the bill.

MAY JOHNSON.

Intimate Recital at A. Russ Patterson's

On January 30, another Intimate Recital of the series being held at the studios of A. Russ Patterson attracted a large audience, the artists of the occasion being Rose Dreeben, soprano, and Ruth Kemper, violinist.

Miss Dreeben is a prize winner of the National American Festival and possesses a voice of fine timbre, sweet and resonant, and extremely well used. Since the writer heard her some two years ago, she has developed remarkably. She is now a full-fledged singer who has also a good interpretative knowledge. She gave much pleasure and was warmly received.

Miss Kemper's violin selections added to the enjoyment of the evening. She is a talented girl and plays extremely well. Herman Neuman rendered sympathetic accompaniments for Miss Kemper, and Mr. Patterson was at the piano for his artist-pupil, Miss Dreeben.

The program follows: Legend of the Canyon (Cadman), Prælude and Allegro (Pugnani-Kreisler), Ruth Kemper; *Se Florindo e fedele* (Scarlatti), Porgi, Amor from *Le Nozze Di Figaro* (Mozart), Quel ruscelletto (Paradies), Rose Dreeben; *Immer Leiser wird mein Schlummer* (Brahms), *Der Nussbaum* (Schumann), *Ungeduld* (Schubert), Rose Dreeben; *Polonaise* (Wieniawski), Ruth Kemper; *Oh! quand je dors* (Liszt), *L'Heure exquise* (Hahn), Ouvrez (Dessauer), Rose Dreeben; *Long Ago, Sweetheart Mine* (MacDowell), To a Messenger (Frank La Forge), *Faltering Dusk* (Walter Kramer), Samson Said (Rhea Silberta) and *The Theft* (Rhea Silberta), Rose Dreeben.

Miss Silberta was at the piano for her songs and received her share of favor. Both songs are gems and the audience, realizing this, showed its keen appreciation.

Prindle Scott Writes Easter Song

A new sacred song for the Easter season, by John Prindle Scott, will soon be issued by G. Schirmer, Inc. It is called *The First Easter Morn*, and the text is taken from St. Luke's version of the Easter story. It will be available for all singers, being issued for both high and low voice.

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WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

Raymond Havens, Pianist, January 15

Evening Journal

He mixed a large and robust quality of imagination with technic in playing them. [Respighi numbers.]

American

He played Vivaldi's concerto delightfully.

Herald

There was . . . a facile and accurate technic which at times developed real power.

Elena Gerhardt, Soprano, January 16

Evening Globe

It [her voice] did not attain its best estate.

Evening Mail

She was in splendid voice.

Billy Ney, Pianist, January 16

American

It was, so it seemed to him, [the reviewer] the most absorbingly interesting and stimulating recital of its kind heard this season.

World

We can only confess further that we found M. Ney's program a bore. The music was of widely fluctuating merits . . . and the program itself was arranged without the slightest apparent consideration for the listener's powers of endurance.

Tribune

Beethoven's C minor sonata, op. 111, followed . . . and here M. Ney was at her best, giving a fiery, impassioned performance of the first movement, while not neglecting the quarter periods in the storm, and bringing out, on the other hand, the serene calm of the andante.

American

Temperament, imagination, vision and a complete concentration in the message of the composer . . . marked her masterful performances of Brahms' C major sonata No. 1 and Beethoven's C minor, op. 111.

Evening Post

It was . . . disappointing not to have M. Ney read between the lines and put more charm and expression into Beethoven's opus 111.

Elizabeth Cueny Praises Ernest Davis

Apropos Ernest Davis's recent achievement in singing Tannhäuser in St. Louis at twenty-four hours' notice, Elizabeth Cueny, the local manager, writes to Daniel Mayer: "I thank you for getting Mr. Davis in to sing Tannhäuser. He was somewhat unhappy because he knew he was not doing himself justice, but the beauty of his voice is easily recognizable."

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CHICAGO

(Continued from page 45)

music, which met with the full approval of the listeners. During the intermissions the youngsters in the audience were caught keeping time with the rhythmic, melodious music.

WALTER SPRY STUDENTS IN RECITAL

At the Columbia School of Music Recital Hall on Friday evening, February 2, several talented pupils from the piano class of Walter Spry appeared in recital. Those who contributed to the enjoyment of the evening were Ruth Henninger, Minnie Sorkin, Anita Christman, J. William Poulsen, Jr., Ruth Horodesky, Howard Feiges, Rose Sorkin, Julius Lurey and Evelyn Martin, all of whom showed unmistakably the results of careful training. Deserving special mention is Howard Feiges, a boy probably no more than ten years of age, whose reading of the Mendelssohn rondo capriccioso would have been a credit to a grown-up and a full-fledged pianist. With continuous study and perseverance young Feiges should make a name for himself in the musical world. Julius Lurey, an older boy, played very well the Danse Negre, by Cyril Scott, and Evelyn Martin, who closed the program, is also a credit to Walter Spry, judging from the manner in which she played Sparks, by Moszkowski.

CHICAGO SYMPHONY CONCERT.

Years ago musicians all over the country would say "Go to the symphony concert and hear how Stock directs Brahms." Today the same musicians and others must say, "Go to the Chicago Orchestra Symphony Concert and hear how Stock conducts the work of any composer," as week after week, month after month, year after year, each concert is more and more enjoyable, and Stock's real musical value more appreciated and more understandable. Stock has a big name in the musical world, and that name he has made prominent only by arduous work. He could have gained quicker renown as a great conductor and as a fine composer had he or his associates believed in making capital of his talent, but like the leader of the Chicago Symphony Orchestra in matters relating to business, he is conservative and only of late in matters musical has he thrown off the cloak of modesty for that of knowledge.

Thus, he has dared to "re-make" a symphony by Schumann and to revise the E flat symphony of Mozart, which under its new modern garb was much more effective and shows Stock as fine an adjuster of the classics as a composer of merit. This last qualification was further demonstrated by the rendition of his own Symphonic Variations. At the end of this selection the audience rose to pay homage to the conductor, composer, and popular and beloved man, and the audience gave full sway to its enthusiasm by shouting its approval. The orchestra men, too, were moved to express their sentiments and gave their leader a fanfare—a tribute that has been paid in the history of our orchestra only to very few, and none deserve it more than Stock, a man who is being slowly but surely recognized as a luminary in the musical world.

This week's concert, as a matter of fact, was one that will make history, as besides the wonderful playing of the orchestra, for the first time in our midst Erna Rubinstein appeared, playing the Mendelssohn concerto in such fashion as to call her reading perfect. This adjective wisely has never been used by this reporter heretofore, but an exception may well be made, for Miss Rubinstein's playing was of such excellence as to make exuberant statements permissible. It is needless to speak about her tone, her impeccable technique, her great musicianship, the use of the above adjective "perfect" making evident that all the qualities necessary to deserve such high praise were found in her reading of the concerto. From now on Miss Rubinstein will be counted among the most popular visitors that Chicago has harbored in many a season, and her debut is only the first of many

appearances in this city, where her engagements will doubtless be most frequent.

MUSICAL NEWS ITEMS.

The Suburban Male Quartet, all students of Karl Buren Stein, will furnish the program at the Auditorium Hotel for the Unity League February 13. Arthur Thomas, baritone, also a vocal student of Karl Buren Stein, is engaged as soloist for the sacred cantata, Bethany, at Arlington Heights, Ill., February 11.

BUSH CONSERVATORY NEWS ITEMS.

Recently several events were scheduled, all of which are open to the public. On January 20 an advanced students' recital was given by Emma May Wilson, Edith Johnston, Evelyn Daniels, Sheppard Lohnhoff, Marion Arnold, Rive Snyder and Grace Styles. On January 21, a concert by Bush Conservatory artist-students was given at the New England Congregational Church. At 4.35 p. m. on January 23, a radio program by advanced students of Bush Conservatory was broadcasted by the Chicago Daily News.

January 25 was devoted to a recital by the vocal pupils of H. William Nordin and advanced piano pupils of Mme. Julie Rive-King, both of Bush Conservatory. The recital took place at the Conservatory Recital Hall.

Mae Riley McKinley, director of the department of expression of Bush Conservatory, presented an informal studio recital of a dramatic interpretation of Wagner's Lohengrin on January 26. The readings were given by advanced pupils of the department, assisted by Robert Quick, violinist, and Alan Irwin, pianist.

On January 27, the regular Junior program of Bush Conservatory was given. A feature of the program was the playing of the Junior Violin Ensemble Class. On Sunday, January 28, the second concert of the New England Church series by Bush Conservatory artist-students was given in the church.

ADOLPH BOLM SUCCESS.

The Chicago Opera Ballet has been pronounced by Boston critics one of the real reasons why the visit of the Chicago Opera Company is notable for artistic achievement. Adolph Bolm's name and fame are well known in the East—better even than here—and his notable productions for the Metropolitan Opera have established him most brilliantly in the minds of the opera-going public as one of the truly great artists of the dance.

Classes are continuing at the Adolph Bolm School of the Dance as usual, even during Mr. Bolm's absence while on tour with the opera. Many registrations have come in for the recently inaugurated courses in costume dancing under Anna Neacy, and the evening classes in folk dancing under Charlotte Foss.

The Summer Normal Classes are scheduled to commence June 18. Special courses have been designed for teachers, these including dance technique in all its phases, composition and dances. There will also be short intensive courses in the allied subjects of character dancing, pantomime, the study of costume, folk dancing, etc.

RENE DEVRIES.

Anima Allegra a Metropolitan Novelty

The first performance at the Metropolitan Opera House of Anima Allegra (The Joyous Soul), the lyric comedy in three acts, founded on Genio Alegre by the Brothers Quintero, libretto by Giuseppe Adami and music by the young Italian composer Franco Vittadini, will take place on Wednesday evening, February 14. The opera will be conducted by Roberto Moranzoni. The mise-en-scene has been prepared by Wilhelm von Wymetal. The cast includes: Lucrezia Bori, Queena Mario, Kathleen Howard, Grace Anthony, Marion Telva, Myrtle Schaaf, Giacomo Lauri-Volpi, Armand Tokatyan, Adamo Didur, Angelo Bada, Milko Picco, Italo Picchi, Rafael Diaz and Paolo Ananian.

FURTHER CONTRIBUTIONS TO MacDOWELL COLONY FUND

For the last week Mrs. Edward MacDowell has again been confined to her bed, her convalescence retarded by a severe attack of pleurisy, which frequently follows an accident that involves broken ribs. She is slowly recovering from this, however, and seems now definitely headed towards the goal of health, though her progress is very gradual. Today (February 6) she is free of fever for the first time since the pleurisy began.

Immediately after her accident, Josef Regneas wrote to the MUSICAL COURIER, offering to be one of twenty-five to subscribe one hundred dollars apiece towards a fund that should be a testimonial to Mrs. MacDowell and replace for her the income lost through her illness, thus avoiding any possibility of the interruption to the work of the Peterborough Colony.

Since the report of last week, two additional contributions have been received of \$100 each. With one of them came a note saying: "I have the pleasure of transferring to you \$100 from a friend of the MacDowell Artist Colony. In reporting the same it is requested that no name other than 'Friend' be mentioned." The other contribution was from Elizabeth F. Babbot.

There is little chance that Mrs. MacDowell will be able to resume her recital work before next fall; and since the income from more than half of the present season has been lost and extra expenses incurred through her illness, the continuation of the work of the Colony next summer will depend largely on the completion of the present fund.

The MUSICAL COURIER will continue to act as collector for the fund. Contributions, which will be acknowledged in these columns, should be addressed to the Mrs. MacDowell Colony Fund, care MUSICAL COURIER, 437 Fifth Avenue, New York.

Farewell American Tour for De Pachmann

Vladimir De Pachmann, the celebrated pianist, is announced for a farewell tour of America starting next October under the direction of F. C. Coppicus. Mr. De Pachmann recently gave several sold-out concerts in London and is now spending the winter in Italy. In accordance with his custom never to travel on the ocean except in the summer months, he will arrive in America in August. De Pachmann has not appeared in this country for some ten years, and is renowned all over the world as an interpreter of Chopin.

Two Singers Feature White-Smith Songs

Two of New York's unique offerings this season were "Bobby" Bessler's intriguing presentation of child's songs at the Town Hall and Marguerita Sylva's novel "At Home" recital at the Princess Theater. Both artists drew inspiration from the White-Smith catalogue, Miss Bessler giving Howard D. McKinney's The Brown-Eye Tavern, and Mme. Sylva closing her program with Cadman's dramatic Call Me No More.

Bachaus in All-Chopin Program

Bachaus will give his second recital of the season at Town Hall on Tuesday evening, February 13, presenting an all-Chopin program.

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ber of years. The school is situated in one of the best parts of the city and occupies premises under a long lease at a very favorable rental. The registration for this season is practically filled and the proposition offers exceptional advantages. The present owner desires to sell because of ill health. For particulars address "A. L. S." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

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A Phonograph Recording Laboratory has added a new department to their activities and can offer to musical artists a personal phonograph record of their own work for a nominal charge. \$35.00 will cover recording and one dozen records. For particulars address Personal Phonograph Record Dept., care of Electric Recording Laboratories, Inc., 210 Fifth Avenue, New York.

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—Free Concerts Given—Jacobino Soloist with Philharmonic—Flonzaley and Louise Homer and Louise Homer-Stires Give Delightful Concerts

Philadelphia, Pa., January 21.—Thaddeus Rich, concertmaster of the Philadelphia Orchestra, conducted the orchestra concerts given January 19 and 20. The program consisted of Tchaikowsky's fourth symphony, Impressions of Italy (Charpentier) and the Tannhauser overture. After the symphony Dr. Rich received a large wreath from his colleagues.

FREE SUNDAY AFTERNOON CONCERTS

The usual free Sunday afternoon concerts are being held at the Academy of Fine Arts this winter and are largely attended. The soloists, January 14, were Evelyn Tyson, pianist; Reinhold H. Schmidt, baritone, and Morris Braun, violinist. It may be remembered that Miss Tyson, a former pupil of Maurits Leeftson, was the winner of the first Stokowski medal of the Pennsylvania State Contest last year and also holds a Philadelphia Music Club gold medal. Her numbers included a Chopin group and compositions by Rachmaninoff, Laurens and Liszt. Mr. Schmidt was heard in songs by Schubert, Debussy, Handel, Hyde and Densmore, and Mr. Braun played compositions by Schubert-Elman, Schumann-Auer, Sarasate, Tchaikowsky and Wieniawski.

JACOBINOFF WITH THE PHILHARMONIC

The Philharmonic Orchestra, under Josef Pasternack, is offering remarkably fine concerts this season. Sascha Jacobino, violinist, appeared as soloist, January 14, presenting the Brahms concerto. The orchestral numbers included a Mendelssohn nocturne and scherzo, the Prelude and Love-Death from Tristan and Isolde and the Chabrier Rhapsody.

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sody. Anton Homer, who plays the French horn, and Mr. Kincaid, the flutist, won special notice.

FLONZALEY QUARTET

The Flonzaley Quartet was the attraction at the meeting of the Chamber Music Association, January 14, at the Bellevue-Stratford. These artists presented the A minor quartet, op. 51, No. 2, by Brahms; the Londonderry Air, by Frank Bridge, and the G major quartet, op. 22, by Novak.

LOUISE HOMER AND LOUISE HOMER-STIRES

Louise Homer and her daughter, Louise Homer-Stires, appeared together in a recital at the Academy of Music, January 16th. Madame Homer opened the program with an aria from Orfeo, by Gluck, and the Mermaid's Song, by Haydn. These were followed by duets by Mozart and Brahms. Louise Homer-Stires captivated her audience with an aria from the Messiah, one of Sidney Homer's songs, and Botschaft, by Brahms. The program closed with three duets and Sidney Homer's Banjo Song as an encore.

MATINEE MUSICAL CLUB

The Matinee Musical Club gave a fine program, January 16, at the Bellevue-Stratford. It was International Day and a number of countries and cities were represented by characteristic music. The number representing Philadelphia was If There Were Dreams To Sell, which is dedicated to Elizabeth Gest, who accompanied the chorus in its rendition under the direction of Helen Pulaski Innes. The club orchestra, conducted by Thaddeus Rich, gave six numbers from the Water Music of Handel. Dr. Rich played the violin obligato to Wagner's Dreams, sung by the chorus. Robert Braun, pianist, and Martha Pettit, pianist, offered solos. Florence D. Bowes, mezzo contralto, and Helen Allen Hunt, contralto, also rendered pleasing solos.

SETTLEMENT MUSIC SCHOOL CONCERT

The Settlement Music School, an institution doing a large and excellent work by giving children of very moderate means a musical education, gave evidence of its accomplishments at a concert given in the foyer of the Academy of Music, January 18. The program opened with Bach's Chorale, The Spacious Firmament on High, and Brahms' Christmas Song, sung by a chorus of fifty children, accompanied by an orchestra of thirty-five, conducted by John Grolle (head of the school). Nine pupils representing the various departments, from the elementary to the master course, took part in the program.

MARIA IVOGUN WITH THE NEW YORK SYMPHONY

The New York Symphony Orchestra presented a delightful program at the Academy of Music, January 18, with Albert Coates as guest conductor. Maria Ivogun appeared as soloist, singing the aria, Sweet Bird, by Handel (assisted by George Barrere, flutist), and Marten Aller Arten (Mozart). The orchestral numbers were Don Juan (Strauss), On Hearing the First Cuckoo in Spring (Debussy), and the symphony No. 6, in C minor, by Glazounoff. M. M. C.

Interesting Innovations in Maine School

Auburn, Me., January 20.—This city is the first in Maine to have a circulating record library in its rural schools, due to the efforts of E. S. Pitcher, supervisor of music in the public schools. The manual training department in the city schools made a carrier in which two dozen double-faced records could be sent by mail. In Auburn there are nineteen one-room rural schools, covering a territory of many miles.

The records have a regular routing so that after they have stayed two weeks at one school they are forwarded to the next one on the list. At present there are twelve cases of records, but by the end of the year, Mr. Pitcher expects to have the set completed so that there will be no doubling. Schools are encouraged to earn extra records and are advised as to what is good music.

Mr. Pitcher, director, stresses the importance of having the biennial State school operas and the intervening school music festivals entirely student affairs. The operas are always given by the secondary schools whose best singers and players are listed and sent to him. He then makes up the personnel of the orchestra from the instruments at command.

Most school orchestras lack basses. Mr. Pitcher thinks that the child who aspires to music should be diverted from studying only the violin or piano. One of the easiest instruments to introduce after the child has studied violin is the viola. One of the present members of the Tufts Musical String Quartet is a graduate of Edward Little High School, who took up the viola at Mr. Pitcher's suggestion and now in college finds himself the only one able to play that instrument. In the interschool operas Mr. Pitcher generally has to draw on the string basses in his own schools for necessary balance. L. N. F.

Metropolitan Museum Concert

The fourth and last of the January series of concerts at the Metropolitan Museum of Art, given by David Mannes and his excellent orchestra of selected musicians, attracted another very large and enthusiastic audience. The program on this occasion included: Overture to Iphigenie in Aulis; first movement from the symphony in D minor, César Franck; theme and variations from quartet in A major, Beethoven; Norwegian Artists' Carnival, Svendsen; Nutcracker Suite, Tchaikowsky; Coq d'Or, Rimsky-Korsakoff; Adagio, Leken, and overture to Tannhäuser, Wagner.

Mr. Mannes holds the distinction of having played to a bigger number of music lovers at four indoor concerts than has been done before by any other conductor, in these regions, at least. On January 6 the estimated attendance was 8,000; on January 13, 8,000; January 20 (a stormy night), 6,000, and on January 27, 10,000, making a total of 32,000.

In March, Mr. Mannes will conduct another series of Saturday night concerts at the Metropolitan Museum of Art.

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